

A critical edition  
of the Jaina Prakrit text

MUNIVAICARIYAN  
with translation and  
grammatical notes

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Ph.D. 1951.

(Indo-Aryan.)

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**NOTE:** The following abbreviations have been used in the introduction:

**MPC** Munipaticaritra

**BKK** Brhatkathākośa

**PSM** Pāiasaddamahanṇavo



A critical edition of the Jaina Prakrit text Munivaicariyam

with translation and grammatical notes.

A B S T R A C T

The edition of this work here presented is based on a collation of four manuscripts of dates varying between the 16th. and the 18th. centuries. The final text is fairly satisfactory but some half dozen verses still present corruptions. In noting the variants no account has been taken of mere orthographical peculiarities. The translation has been kept as close to the original as intelligibility allowed and lays no claim to literary style.

The work consists of 646 verses and is built up, after the common Indian pattern, from a frame-story, incidents of which serve as a pretext for the introduction of sixteen tales of varying length. In addition a number of other tales are found inserted in the subsidiary narratives. The larger part of the introduction to this edition is taken up by a detailed analysis of these stories and of their parallels in Indian kathā literature. Special attention is paid to the Jaina commentaries on the sacred books insofar as these are available for study. Many of the tales are a part of world folklore but it is beyond the scope of this short study to pursue their history outside India. One and, as far as I know, only one, has been discussed elsewhere (by Belloni-Filippi in RSO vol. IV, 1911-12). It is difficult to arrive at any clear conclusions on the origin and development of these fables, but it seems probable that most, if not all the 'boxed' stories belong to the common fund of narratives which Jaina preachers used for purposes of edification and which are preserved in the voluminous commentarial literature, whilst one is tempted to see in the frame-story a legend which has a special connection with Gujarat where the Munipaticarita would seem to have been written.

The introduction also includes a note on the various versions of the legend of Munipati (or Manipati for there is some hesitancy even about the name) which are known to exist and a discussion of the attribution of authorship (in the text itself) to Haribhadra Sūri who cannot be identical with the famous Jaina commentator.

Some considerable importance is attached in considering the date of the work to the occurrence in the Bṛhatkathākośa, a collection of Jaina tales dated A.D. 932, of a narrative so close to that of the Munipaticarita that it seems impossible not to assume that one has borrowed from the other. From internal evidence one is led to assume that the Munipaticarita is the older.

Finally the introduction includes brief notes on popular Jainism as it appears in the stories and on the language and metre, as well as a short glossary of the more uncommon words.



PREFATORY NOTE  
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A part of this work, amounting to about one seventh of the text has already been published. In the Rivista degli Studi Orientali vol. IV (1911-12) Prof. F. Belloni-Filippi of Pisa gave the text of the nine verses which make up the Cārabhaḍḍikā prefacing them with a ~~note~~ study of other versions of this fable and in RSO vol VII (1916) the same writer printed the first 82 verses of the work together with a brief note on the date and authorship. He had already, in GSAI vols. XXV and XXVI (1912 and 1913) edited the Munipaticaritrāsāroddhāra which is a prose epitome of the MPC.

In a letter to Prof. Sir. R.L. Turner in 1937 Prof. Belloni-Filippi said: 'The Munivaicariyam is worth editing. My essay in the text belongs to the year 1916. The Great European War prevented me, and also a friend of mine, Dr. Pizzagalli, from carrying out the purpose to cause the text to be edited in the Bibliotheca Indica.'

It does not appear that the text or any other excerpts from it have been published elsewhere.

1. THE MANUSCRIPTS  
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The following MSS have been used in preparing this edition of the MPC:

- A. Catalogue of the Sanskrit and Prakrit MSS of the India Office Library, vol. II, part II, no. 7659.
- B. The same, no. 7660.
- C. Catalogue of the MSS of the Bombay Branch of the Royal Asiatic Society, no. 1767.
- D. Catalogue of the Prakrit MSS of the Bodleian Library, (1911) no. 67.

Berriedale Keith who catalogued the Prakrit MSS both of the India Office and of the Bodleian Library dates A in the seventeenth century and B and D in the eighteenth century. To judge from the writing C would probably be of the same period as B and D. All are in the Jaina Devanāgarī script.

None of these MSS is really good though C is perhaps better than the others. A omits nearly all the story of Metārya and replaces it by a summary ~~in~~ in five verses. B which is accompanied by an interlinear gloss in Marwari breaks off completely at verse 291. It is difficult to indicate any relationship between the MSS though A and B seem to possess in common certain features which separate them from C and D.



Belloni-Filippi says that he obtained three MSS from the Yaśovijaya Jaina Pīṭhasālā of Benares and one from the Deccan College which would be that alluded to by Peterson in his First Report (p. 128, no. 314). Many others are noted by H. D. Velankar in his Jinaratnakosā - unhappily a most unreliable work - as preserved in Jaina bhaṇḍāras; but in the absence of descriptive catalogues it is impossible to say if these are in fact copies of the Prakrit MPC ascribed to Haribhadra. For instance the three works listed as 'Munipaticaritra' in the Catalogue of the Jaina MSS of the Asiatic Society of Bengal which were obtained for me by the courtesy of the India Office Library proved on inspection to be copies of the Sanskrit Munipaticaritraśāroddhāra.

The manuscript of the Prakrit MPC described by Schubert in his Verzeichnis der Jaina-Handschriften der preussischen Staatsbibliothek is unhappily, like the rest of the contents of that library, today inaccessible.

Certain peculiarities of writing in the MSS used for the editing of the MPC, though commonly found in Jaina works, are worth noting. Thus identical or almost identical forms of letters are used for ccha and ttha, for iha and bbha, tta and nna, cca and vva, for ddha, iha and qha. Initial o and u are often indistinguishable. More curious is the way in which i can be used for ya and ya for i apparently indiscriminately at the whim of the scribe, and the same holds good for u and va. In noting the variants no account has been taken of these purely orthographic peculiarities but they multiply the possibilities of error in the corrupt passages.

The representation of Prakrit short ē and ō is, as always in MSS uncertain: where at least one MS was in support I have preferred e to i, and o to u. With regard to intervocalic single consonants ga is usually written in preference to ya, but ya is preferred to da or ja: where therefore the MSS differ on such points I have been guided by what seems to be the norm. With regard to the nasals they seem ~~for~~ generally consistent in writing n as the initial and ṇ as the single intervocalic form but the use of nn and ṇṇ, ~~thm~~ though it seems to have an etymological basis, is very confused. The fact that the language of the MPC is the standard Jaina Māhārāṣṭrī has made it unnecessary to take account of these features in listing variants.

For the same reason the numerous haplographies and diptographs which disfigure the work of the scribes have been ignored. The copyists, it is clear, have quite often not understood the words they wrote though the general sense was evident to them. This is true of the scattered Sanskrit glosses added by a later hand to manuscript A, where for example in verse 154 gonasāhinā (in A govasāhinā) is explained as gopālakena saha. The word division which has been indicated, presumably by the same person, with upright dashes above the line is also faulty.

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A curious spelling, presumably resulting from a popular etymology is vā-nara for vānara in one or two places.



## 2. OTHER VERSIONS OF THE STORY OF MUNIPATI

As will be seen later the legend of the MPC has been a favourite theme in Gujarat and has been retold again and again. I have traced at least a mention of the following versions:

1. Munipati-caritra-sāroddhāra. A not very faithful Sanskrit paraphrase of the Prakrit MPC, at times summarizing, at times expanding the text. As noted above this work was edited by Belloni-Filippi.
2. Munipati-caritra, by Jambunāga <sup>or</sup> Jambukavi. Mentioned in the Jessamere Catalogue and again in the Jinaratnakosā which lists several MSS, it is said to have been composed in Samvat 1005. It is not clear if it is in Prakrit or Sanskrit.
3. Munipati-caritra, by Dharmavijaya. Mentioned in the Jinaratnakosā this may or may not be distinct from other versions.
4. Munipati-rsi-caupai. A metrical version of the legend in Old Gujarati composed in Samvat 1450. This is no. 1050 of Schubring's catalogue.
5. Munipati-rājarsi-caritra, by Rājendra Sūri. Another metrical version in Old Gujarati composed in Samvat 1550. This, no. 1053 of Schubring's catalogue, seems, to judge from the extracts given, to be identical with Calcutta Sanskrit College Catalogue no. 63.
6. Munipaticaritra, by Jinaharsa. Another Gujarati metrical version composed in Samvat 1754. This is no. 1052 of Schubring's catalogue. From the description and the excerpts it would seem to be a ~~xxx~~ paraphrase of the Prakrit MPC.
7. Munipati-rāsa, by Ratnavijaya. A <sup>modern</sup> Gujarati metrical version printed at Ahmadabad 1903. The narrative bears only a faint resemblance to the Prakrit MPC. *Written in Samvat 1758.*
8. Munipati-caritra, by Maganlāl Hāṭhisanga. A <sup>Gujarati</sup> modern paraphrase interlarded with digressions on the duties of Jaina laymen. It is described on the title-page as a translation from the Prakrit. Printed at Ahmadabad 1899.
9. Munipati-caritra, by Sukhalāl Kalyāṇajī. A paraphrase similar to the preceding one but without indication that it is a translation. Published at Ahmadabad 1891.

Of these works the first and the last three were accessible to me and, especially the last two, were of assistance in preparing a translation of the MPC.

The version of the legend of Munipati which is found in the Jinadatta-kathānaka of the Brhatkathakośa will be ~~xxxxxx~~ discussed elsewhere.



### 3. THE TITLE

There appears to be some hesitation among the MSS as to the title: Munivaicariya or Manivaicariya. Of those used in preparing this text B and D write uniformly Manivai, Manivaiyā, Manicandra. But the majority of the Gujarati versions of the legend prefer the form Munipaticaritra, in particular the two modern published translations; and this also is the form chosen by Western scholars who have catalogued or referred to the work.

The Jinaratnakosā lists both Munipaticaritra and Manipaticaritra but makes no attempt to demarcate the two entries noting works ascribed to Jambunāga and to Haribhadra under both. Jambunāga's work is mostly found with the latter title, Haribhadra's with the former, a distinction which may be the true one.

The Berlin MS of the MPC catalogued by Schubring writes Munivai and Municandra but for the name of the city Manivāyā (which again may represent a correct original differentiation). Among the various Gujarati versions of which Schubring gives extracts all save one use the forms with 'muni-', whilst the Munipati-rājarsi-caritra of the Calcutta Sanskrit College has Munipati and Municandra but for the city Maṇaetikā.

Without access to other (and older) MSS of the MPC and to the work of Jambunāga it is impossible to be sure of the oldest ~~original~~ form of the title, or, if Munivai is correct, to know how the city should be written.

On the face of things Munipati seems a very improbable name for a king, Manipati on the contrary quite possible; for a merchant it would be still more apposite, and if, as is conceivable, this personage ever had a real existence, he may well have been a merchant, when 'canonised' by tradition was metamorphosed into a royal sage. The name of the city would then be based eponymously upon him. In any event the names associated with his life as king have an air of unreality.

It is perhaps of significance as pointing to the <sup>in</sup> probability of Manipaticaritra as the original form that the Brhatkathakośa, presenting the legend of Munipati as one of a collection of stories and under a title (Jinadatta-kathānaka) that it in no way associates it with other versions, the three names we have discussed appear as Manipati, Manicandra and Manimatī.



In verse 64<sup>3</sup> of the text (numbered 567 in A and 644 in C) the authorship of the work is ascribed to Haribhadra Sūri, and in verse 64<sup>5</sup> the date is given as Saṃvat 1172. These verses are missing in D and of course in B, but are found in the Berlin manuscript catalogued by Schubring. There the gāthā which gives the date (numbered 680):

nayaṇa-muṇi-rudde saṅkhe Vikkama-saṃvaccharammi vaccante  
Bhaddavaya-paṇcamīe samatthiyaṃ cariyaṃ inama tti  
is confirmed by a Gujarati commentary which says:

Vikramāditya thī saṃvatsara saṃsyā etaleṃ s. 1172 racī che  
thereby making clear that the reference is to the date of  
compilation and not of copying.

Belloni-Filippi had found the same verse (numbered 653) in one of the MSS used by him, and in his article ('Saggio del Muṇivaicariyaṃ') in RSO vol. VII (1916) he accepts the dating Saṃvat 1172 (corresponding to A.D. 1116) as definitive.

Regarding the ascription to Haribhadra Sūri he therefore  
out/ justly points/ that this cannot refer to the 'great' Haribhadra,  
accepted as the author, inter alia, of the Samarādityakathā,  
the Dhūrtākhyāna, the Yogaśāstra, and the Daśavaikālika and  
Avasyaka commentaries, who, 'it has been established with fair  
certainty, flourished in the eighth century A.D.

Jaina tradition has it that this Haribhadra Sūri always  
used the word viraha as his anka; and, though one may leave  
aside the legend that this was an expression of his abiding  
sorrow for the loss of two favourite disciples murdered by  
Buddhist monks, one cannot ~~altogether~~ regard the absence or  
presence of this anka as without significance. It certainly  
appears, for example, in the Dhūrtākhyāna, and, according to  
some MSS, in the Samarādityakathā; and ~~as~~ the fact that it is  
not found in the MPC must be a further argument for denying  
any connection between this work and Haribhadra Sūri of  
Citrakūṭa, disciple of Jinabhaṭa.

Alien both in time and place, one hesitates to venture on  
a discussion of questions of style, but if further proof were  
wanted, one might add that it would be difficult to imagine  
that the same man could be the author both of a work so  
polished and so subtly constructed as the Samarādityakathā and  
of a narrative so simple and devoid of literary artifice as  
the MPC.

Peterson who was the <sup>2</sup>first scholar to notice the existence  
of the MPC and who collected a copy of it in the course of his  
search for manuscripts accepted, as was only natural, the Jaina  
ascription of the work to the 'great' Haribhadra. In this he  
was followed by <sup>3</sup>Klatt who also lists no less than eight others  
of the same name. Of these only one, the Haribhadra who was  
flourishing in Saṃvat 1172, could, for reasons of date, be  
equated with the Haribhadra Sūri of gāthā 644.

<sup>1</sup> See Winternitz: History of Sanskrit Literature vol II p. 479.

<sup>3</sup> See Klatt: Specimen of a Jaina Onomasticon (Leipzig 1892) p. 7

<sup>2</sup> See Peterson: First Report p. 128 no. 314



Let us return to this verse. Here is what it says:  
 Muṇivai-cariyaṃ eyaṃ gāhāhi samāsāo samuddhariyaṃ  
 puvva-cariyāo sugamaṃ rammaṃ Haribhadda-sūriṃ  
 I think the significant hint here is the reference to the  
 'puvva-cariya.'

Now as has already been noted the legend of Munipati<sup>is</sup> found in a closely parallel version in the BKK (story no. 102: Jinadatta-kathānaka). The similarity of the two narratives, which is not confined to the episodes of the frame-story but extends to the details of the individual parables which are introduced in both versions by the same device: a false accusation of theft, is such that it seems impossible to resist the conclusion that there has been borrowing by one side from the other.

The BKK is clearly dated in its colophon as Samvat 989, Saka 853 (corresponding to A. D. 932), and it might therefore at first ~~a~~ sight be thought that the MPC is dependent on it. But on a closer study it is clear that all the internal evidence points to an opposite conclusion, namely, that it is ~~the~~ later in date than the MPC.

How can these facts be reconciled? I think the only hypothesis that might fit them is to assume that the date given in verse 645 of the MPC represents the year in which a Jaina ecclesiastic named Haribhadra Sūri - who must remain no more than a name to us - esteeming the story of Munipati to be of special value as a dharmopadeśa for laymen, 'republished' it in a revised edition. That he even acknowledged his indebtedness to a 'puvva-cariya' inclines one to the supposition that his own share in the compilation of the work as it now stands was of the smallest, for in mediaeval India no opprobrium has ever attached to literary piracy.

This hypothesis finds confirmation when one examines closely the text of the MPC. The verses which close each of the sixteen parables, 'internal colophons' one might call them are different in style from the remainder of the work: they have lost the crisp simplicity of the narrative and are full of awkward compounds and strained similes. The last twenty gāthās likewise evoke an impression that they are 'different' from the rest: again they seem heavy and are full of religious terms and references to the scriptures. Now it is precisely in the conclusion that one might expect to find traces of a 'revision' by means of which a professional preacher would want to drive home his moral. So I would hazard the conjecture that these thirty-six or so verses with perhaps a few verbal touches elsewhere represent the extent of Haribhadra Sūri's authorship.

One might sum up these speculations by suggesting that the MPC as we know it represents a Prakrit text of perhaps - and this is pure guess-work - the <sup>13th</sup> century, revised and enlarged in the twelfth century by a certain Haribhadra Sūri. In any event it has no connection with ~~the~~ <sup>his</sup> greater namesake.

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For a comparison see the section on Munipaticaritra and Brhatkathākośa at the end of this introduction.



## 5. THE TEXT

(fairly)

On the whole the text of the MPC as it is here presented is satisfactory. The verses which still present some corruptions are few and for the most part confined to the story of Metārya, possibly for reasons which are discussed in the section: Stories.

The exact number of gāthās which should make up the work is uncertain. The MSS, all carelessly copied, vary greatly in their numbering: sometimes the same number is used twice over, sometimes there are inexplicable gaps. The final verse of C (the most correctly written) is labelled 646, A ends at 570 and D at 641. It would have been otiose to elaborate a concordance which could only depend on scribal errors. The Berlin MS described by Schubring numbers its final verse 680 and may contain some passages omitted elsewhere.

One is tempted to suspect that there are brief lacunae at the following points:

1. Round about verses 96-98. The Munipaticaritra-sāroddhāra includes here a short passage of explanation (found also in the version of the Āvaśyaka commentary) which is ~~not~~ absent from the MPC.
2. At least one gāthā has certainly been omitted at 255. This omission is confirmed by the numbering of the verses in C.
3. Perhaps at verse 419 where the sense seems to demand an elaboration of the narrative.

Of the text as presented verse 646 is ~~very~~ probably spurious: it seems to be a formula of very wide use which has been added to the colophon.

The conjecture that the 'internal colophons' and the last twenty or so verses of the text may be the work of another hand, the Haribhadra Sūri of verse 643, has already been discussed in the section: Date and Authorship.

The MPC appears to contain some quotations from other sources. Verses 437 and 438 seem to be taken from the Āvaśyaka-niryukti (869 and 870). Verse 265 has every appearance of being borrowed, perhaps from a popular ballad. Verse 640 is perhaps a stereotyped declamatory formula.



The picture of Jainism as a popular religion that emerges from these stories is an interesting one and it is all the more unfortunate that the date of the work is so vague. The society which forms their background is one in which the Jains have not in effect had to come to terms with Hinduism and adapt themselves to it. They exist apparently as local communities made up from different social groups but with a predominance of the trading class. Most of the human protagonists of these parables who fall into the category of good Jains are by definition or implication merchants.

The ~~most~~ striking feature that contrasts with later Jainism is the complete absence of respect for brahmins. In fact the MPC is polemically anti-brahmin: few Jaina works show this bias as clearly as, for instance, the story of Kāṣṭhamuni. Figures like the stupid Tilabhaṭṭa or the gluttonous Seṭuka may be compared with stock characters of the Sanskrit drama but the vipras who seek to ensnare Kāṣṭhamuni are out-and-out villains. One notices the picture of mass conversions in this tale but one also notes how much this depended on royal favour.

The deities of Hinduism find no place in the MPC. As elsewhere in primitive Jainism and Buddhism the gods are no more than impermanent tenants of the heaven-world, and their principal interest in earthly events would seem to be that of testing mortal faith in the Jaina creed. An exception is Durgā, here conceived of in an aspect which recalls the etymological sense of the word, as the 'goddess of the city-gate.' In the story of Seṭuka the MPC has (verse 107) 'duvāra-duggā' which another version of the tale renders by 'bāra-jakkhinī.' In an interesting passage (verse 281) Durgā is opposed to the Sākinīs (in a later mythology generally her attendants) as the protecting deity of an inhabited city whose walls make for her realm a barrier against the baneful forces without. There is no mention of sectarian Hinduism save for an isolated reference in verse 457 to a Śaivite (māhesara). The performance of the agni-saṃskāra (by a merchant family) is noted in verse 218.

If the Hindu deities are ~~inconspicuous~~ inconspicuous in the MPC there is a Jaina goddess who has an important role: Sāsana-devī or Śrutadevī, often represented in sculptures beside the tīrthankara. With an increasing passion for systematisation a sāsana-devatā or yaksini is assigned to every tīrthankara. One may agree with ~~heermann~~ <sup>Schubring</sup> when he says that the former term 'ist wohl der Ausgangspunkt der Vorstellung, indem zuerst das Gebot des Jina menschliche Gestalt gewann, und zwar weibliche, indischen Grundvorstellungen entsprechend. Hinzu kam das Beduerfnis, den Laien, fuer deren Bitten die Heilskuender unerreichbar sind, gewachrende Maechte gegenueberzustellen.' It is Sāsana-devī who, according to the legend, appeared in a dream to the minister Cāmunḍarāya and revealed to him the gigantic statue of Gommatā at Śhravana Belgola in Mysore. It is Sāsana-devī too who is invoked in books in the place of Sarasvatī (cf. the Dharmopadeśamālā).



But it is purely as an intercessor goddess that Sāsana-devī appears in the MPC in an ~~interesting~~ episode of the story of Nāgadatta. Here it is a woman who prays to her to grant a boon; and it would be interesting to know if she was a special object of cult for women and if the kāyotsarga posture was obligatory for communion with her.

In any event the MPC lays a particular emphasis on the value of the kāyotsarga, 'the abandonment of the body,' that is, complete motionlessness usually in a standing position with the hands hanging down. It is the pratimā par excellence and is equally desirable for ascetics and for laymen. We have examples in the text in Nāgadatta and his wife, Jinadāsa, and Munipati <sup>Surthi</sup> himself. In view of its glorification of extreme asceticism it is curious that the MPC has nothing to say of the saṃlekhaṇa or death by voluntary starvation which figures largely in the Samarādityakathā for example.

Its popularity as a dharmopadeśa which is evidenced by its use for this purpose in modern times in Gujarat probably owes much to its insistence that holy men lead pure and disinterested lives. Perhaps it would not be unfair to deduce that at the time it was written they had acquired a popular reputation for avarice. The majority of Munipati's stories are aimed at exonerating them from this charge.

The MPC gives a hint of an elaborately developed monastic system in particular in the story of Metārya. Sāgaradatta attends a gathering of munis and enquires after the welfare of his confreres in Ujjain. When told that they are subjected to annoyance he goes there and is at once offered hospitality but being rather strict in his ideas will only eat food begged by himself. The picture of a 'muscular' religion which is displayed here seems incongruous but it must not be forgotten that it is allowed to monks even today to carry lāṭhī for self-defence. What would seem to conflict even more sharply with Jaina tenets is the immunity enjoyed by the goldsmith who has killed Metārya once he assumes the insignia of a sādhu since it is expressly forbidden to receive into the monastic order a criminal fleeing from justice. Equally contrary to the spirit of Jainism would seem to be the anger of Kāṣṭhamuni in the final story.

Interesting is the picture of the upāśraya in the second story where the four monks with their śūri are engaged in the attainment of the jinakalpa; in other words they have separated themselves from the monastic community for purposes of special mortification.

The instances of reincarnation in the MPC are for the most part of a familiar type: death in the performance of a painful austerity brings rebirth as a god. But the tale of Seṭuka is noteworthy for the brahmin's death in ārtadhyāna with his thoughts on water which entails rebirth as a frog, and his subsequent reincarnation as a god because he is killed while on his way to worship the Jina. There is indeed almost a trace of bhakti in the attitude towards the Jina when Sreṇika says: 'tumammi nāhe kaha jāissam, aham narae?'



The history of the ascetic Munipati - his renunciation of the world, the injury he sustains from a fire whilst engaged in the kāyotsarga, the accusation of theft levelled at him, his vindication and his subsequent destiny - forms no more than a tiny part of the whole work. It is the false charge made by Kuncika which serves as a framework to introduce sixteen stories or parables which are related in turn by the ascetic and the layman in order to confirm or refute it. Each is labelled and numbered by a concluding verse which forms part of the text. In the second story a further device is introduced to give an opening for the narratives of the four munis who are seized by alarm on seeing the stolen necklace and in response to questions by Prince Abhaya recount their life-histories. In all the manuscripts used these are marked off by the formula: iti Śiva-muni-kathānakam prathamam, etc. For this reason the sixteen parables and the four narratives have been accorded headings in the translation. In addition there are a number of shorter stories included in the main narrative and in the second parable.

Of the sixteen parables, the eight which are told by ~~the~~ Kuncika deal with ingratitude and conclude with what becomes almost a formula: 'As did ... so have you done, o muni, by stealing my money.' Munipati's replies are more varied in their tenour: they praise discrimination and discernment and stress the danger of judging by appearances and coming to hasty conclusions (nos. 6, 8, 10, 12, 14); but they also go beyond this and set out (in nos. 2, 4, 16) to show that ascetics are never motivated by avarice. At the same time they expound the duties of a layman ('sāvaya-dhammam suṇasū). The narratives of the four munis turn on one theme, and that a favourite one of Indian religious poetry: the inborn wickedness of women.

To facilitate discussion of the stories in detail whilst at the same time preserving the original plan of the work the following classification will be used:

The frame-story.

- |  |           |
|--|-----------|
| (a) Tilabhaṭṭa.  | (8-24)    |
| (b) Accaṅkāriyabhaṭṭā.                                   | (37-70)   |
| (c) The ascetic and the crane.                           | (55-62)   |
| 1. Secanaka  | (76-82)   |
| 2. Susthita and the other holy men.                      | (83-357)  |
| 2(a) King Śreṇika and the god-given necklace.            | (84-194)  |
| 2(b) The leper Seṭuka.                                   | (87-114)  |
| 2(c) The palāśa tree.                                    | (143-147) |
| 2(d) King Brahmadaṭṭa and the tongues of beasts.         | (149-182) |
| A. The narrative of <del>the</del> the <u>muni</u> Śiva. | (203-220) |
| B. The narrative of the <u>muni</u> Suvrata.             | (221-259) |
| C. The narrative of the <u>muni</u> Dhanada.             | (260-289) |
| D. The narrative of the <u>muni</u> Yaunaka.             | (290-351) |
| 3. The lion and the physician.                           | (358-366) |
| 4. Metārya.  | (367-441) |
| 5. Sukumālikā.   | (442-455) |
| 6. The noble steer.                                      | (456-475) |



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|--------------------------|-----------|
| 7. The tame koil bird.   | (476-481) |
| 8. The ministers.        | (482-493) |
| 9. The <u>bajuka</u> .   | (494-498) |
| 10. Nāgadatta.           | (499-520) |
| 11. The carpenter.       | (521-529) |
| 12. Cārabhaṭṭi.          | (530-538) |
| 13. The rustic.          | (539-546) |
| 14. The lioness.         | (547-559) |
| 15. The distressed lion. | (560-565) |
| 16. Kāṣṭhamuni.          | (566-622) |

### The frame-story

There is a close parallel in the 'Brhatkathākośa (story no. 102: Jinadatta-kathānaka). A king Maṇipati who has become a Jaina ascetic is standing engaged in the kūyotsarga in the park outside Ujjain. A kāpālika seeking skulls takes him for dead and, bringing two more corpses, joyfully lights a funeral fire. There is a movement of the ascetic's head when the fire is kindled and the kāpālika runs away in fear. A compassionate man finds the still motionless half-burned body of the muni and informs a rich burgher named Jinadatta who has him brought to his own house and summons a physician who prescribes Lakṣapāka oil. This is obtained from the house of ~~Asakṣikā~~ Cunkārikā who does not allow herself to be made angry even though Jinadatta three times drops and smashes a pot of oil. In the end the muni is cured by the oil and decides to spend the rainy season with Jinadatta. In the room which he occupies the latter buries a pot of jewels but his vicious son sees him hiding it and later steals it. The ascetic sees the pot hidden and stolen but says nothing. At the close of the rains when Maṇipati is going away Jinadatta mistakenly accuses him of theft. Ten stories are then exchanged between them; five told by Jinadatta deal with ingratitude, whilst the muni in his replies warns him against the danger of indiscriminate charges. After the tenth (which corresponds to that of Metārya in the MPC) Jinadatta's graceless son confesses that he was the thief and father and son, repenting of their thoughts and actions, take the digambara initiation.

Indifference to, or at least, endurance of physical hurt ~~which is engendered~~ by those practising austerities is a commonplace of Indian ascetic literature, but a parallel incident from the conclusion of the Samarādityakathā is worth noting. In an aśoka grove at Avantī Samarāditya is engaged in meditation when Girisena who hates him catches sight of him and kindles a fire around him with oily rags. Samarāditya is undisturbed and attains kevala. A god extinguishes the fire.

Accusations, true or false, against ascetics form a familiar theme in Indian literature: and it is indeed natural that those who are condemned by their religion to poverty and chastity should be popularly suspected of avarice and incontinence.

<sup>1</sup> See the Brhat Kathākośa of Harisena ed. by A.N. Upadhye (Bombay 1941)  
<sup>2</sup> See Haribhadra: Samarāṅgikā Kāhā ed. Jacobi (Bib. Ind. 169) p. 788 ff



(b) Tilabhaṭṭa

I have found no parallel for this curious and, one might have said, irrelevant story. It is not brought into the BKK version of the history of Maṇipatī. *deals with*

A story of the Kathāsaritsāgara ~~narrates~~ a brahmin who accumulated much wealth in the form of sesamum seeds. The Abhidhāna-Rājendra mentions a Tiladeva referred to in the Sthānāṅgasūtra.

(c) Accaṅkāriyabhaṭṭa

Again the only parallel is with BKK (no. 102 Jinadattakathānaka). In reply to Jinadatta's question why the breaking of the pots of oil has not made ~~angry~~ her angry Accaṅkāriyābhaṭṭa relates her life story. Youngest child and only daughter of a brahmin, <sup>Devā</sup>~~Devā~~śarman (not as in MPC of Dhanaśreṣṭhin, presumably a merchant) she is married to a brahmin Somaśarman who agrees to her father's condition, viz. that he shall never say 'cunkārikā' to her. One night he stays late at a brahmin gathering and she is very angry and on his return home refuses to let him in. He shouts out: 'Cunkārikā'. She runs away from the house and is captured by robbers, who are restrained from raping her by a divinity. She is sold to a merchant and by him to a pārasika, who caused her to be fattened for six months and then bled with leeches in order to provide a red dye. By a lucky chance she is found by her brother, ransomed, brought home and restored to health with the aid of lakṣaṇāka oil.

The most mnemonically prominent element of this story is obviously the bleeding. It is worth noting that the BKK version has introduced the method (leeches) and the purpose (to make a dye) which are not mentioned in the MPC. For this bizarre habit Upadhye (BKK: Introduction p. 88) quotes an example from the commentary on the Bhagavatī Arādhana.

The name of the heroine is difficult to explain. From the text of the MPC it would seem to mean 'not to be gainsaid' (verse 41: 'jo eṭe vayanāṃ khandissai neya kaiyāvi.') It has clearly puzzled the author of the BKK who says: 'ko 'pi ... na mām cunkārikāṃ vakti.' So too the 'compiler of the Munipaticaritra-sāroddhāra who writes: 'eṣā ... kenāpi nāccaṅkāryā tuṅkāro na deyaḥ.'

(c) The ascetic and the crane

The introductory section of the Sukasaptatī tells how the ascetic Devaśarman was befouled by a crane whilst alms-gathering. He cursed it and it fell dead. Then he was seized by remorse, thinking that for so trivial a fault the bird had paid with its life whilst he had fallen into a graver fault of anger.

On the divine power of chaste women the Prabandha-cintāmaṇi records that to certain lines of Mayūra the poet Bāṇa

'who seems to have sought a popular etymology in the Gujarati tuṅkāro'



added a fourth which was slighting to Mayūra's wife. Angry and ashamed she cursed him to become a leper; and since she observed strictly her vow of fidelity to her husband her malediction was powerful enough to infect Bāṇa with leprosy.

### 1. Secanaka

The 'gandha-hatthi' of King Śreṇika of Rājagṛha is a figure that belongs to the oldest stratum of Jaina legends and is mentioned, for example, in the Jñāta-dharmakathā and the Avasṛyaka-sūtra and, according to the Abhidhāna-Rājendra, in the Nirayāvali Sūtra and the Bhagavati Sūtra. This 'gandha-hatthi-rayaṇa' is one of Śreṇika's two most valued possessions: '... Seniyassa kira raṇṇo jāvatīyaṃ rajjassa mollaṃ tāvatīyaṃ ~~deva~~ deva-dinnassa hārassa ~~seya~~ Seyaṇagassa gandha-hatthissa ...' say the Avasṛyaka Cūṇī.

The MPC version is very close to the story as given there. The leader of an elephant herd regularly kills the new-born calves, so a certain cow being pregnant seeks asylum in a hermitage. (The detail is picturesque: 'taṇaṃ sīse kāūṇaṃ tāvas'-āsamaṃ gayā tesīṃ tāvasāṇaṃ pāesu paḍiyā.') She gives birth to a calf and suckles it in secret. As it grows up it helps to water the garden with its trunk and so is called 'Secanaka.' When it is mature it goes away and kills the lord of the herd and then returns and destroys the hermitage to prevent any other cow hiding her calf there. The ascetics seek redress from King Śreṇika who has this splendid elephant captured and tied up. They come and mock it and it escapes and destroys the āśrama a second time.

Devendra Gaṇi in his commentary on the 'Uttarādhyaṇa Sūtra' retells the same story in connection with this verse (I.16)

vari me appā danto saṃjameṇa taveṇa ya  
māhaṃ parehi dammanto bandhaṇehi vahehi ya

This is supposed to be spoken by the elephant after its final escapade when, foreseeing by its insight that it will be recaptured, it returns to the stable.

It is clear that the author of the MPC has taken from the story as recorded in the commentarial literature one element which is not there stressed, but which lies ready to hand as an example of ingratitude.

In the BKK \* (no. 102: Jinadatta-kathānaka) one has the impression that the compiler who would not seem to have been directly familiar with some of the older Jaina legends, has (p. 252: Tāpasa-gaja-kathānaka) fused together, or rather, confused MPC l. and 15. The narrative is brief: a rowdy young elephant is abandoned by the herd and is found by an ascetic who feeds and tends it. It grows into a splendid 'gandha-hastin' but the ascetic refuses to hand it over to King Śreṇika who asks for it. Yet in the end the elephant kills its benefactor.

\* See The Uttarādhyaṇasūtra ed. Charpentier (Uppsala 1922) p. 278



2(a). King Srenika and the god-given necklace.

Here is the story as given in the Avaśyaka Cūṇī. King Śreṇika is going home after visiting Mahāvira, sad at heart at the thought of his next incarnation, when he sees a monk fishing. Shocked by the sight he reproaches him and in the course of a conversation the monk admits to taking life, drinking alcohol, wenching and fighting ~~xxxxxxthatxxxixthe-disciplinexofxthe-dina~~. Then he sees a woman pregnant but wearing the robe of a Jainā nun. Yet Śreṇika's faith in the Jainā doctrine remains unshaken. Then a god appears and tells him that he has created these illusions to tempt him. Pleased by his steadfast faith he gives him a necklace and two clay balls. (This necklace and the elephant Secanaka are Śreṇika's treasures.) The necklace is given by the king to Cellanā and the balls to Nandā who throws them against a pillar on which they break and reveal ear-rings and garments.

It will be seen that the author of the MPC has developed this story by representing Cellanā as growing angry because she thinks that her co-wife has received the better gift. A peg is thereby provided on which to hang two further stories.

The BKK includes a story (no. 9: Sreṇika-nṛpa-kathānaka) based on this legend. Here the king sees a muni fishing in a lake and assails him with Jaina moralisings. The fisherman is of course a travestied god who in the end bestows a pearl necklace on the king.

'It would seem that the commentaries on the Daśavaikālika Sūtra give the same story to judge from the extract published by Leumann. See 2DMG XLVI Daśavaikālika-sūtra und -niryukti by Leumann (p.581ff)



A sixteenth century collection of stories by a Jain monk, the Kathāratnākara of Hemavijaya, gives an expanded but fairly faithful version of the tale including the story of Seṭuka. The counterfeit monk convicts himself expressly of the seven vices and says that all Mahāvīra's disciples are like himself. The author achieves a more artistic presentation by concluding the story with the god's gift of the necklace and spheres.

## 2(b). The leper Seṭuka

Here is the story as given in the Avasṭyaka Cūṛṇi. A pregnant brahmin woman asks her husband for ghee and molasses and tells him to get money from the king by garlanding him with flowers. In return the king gives him the right to a dīnar's worth of food every day. The ministers emulate the king and the brahmin has soon more food than he can eat but his greed is such that he keeps on vomiting in order to be able to eat all that is given him. As a result he becomes a leper. The king forbids him access to his person and transfers his patronage to his sons. In spite the leprous brahmin takes an old goat and, by feeding it on the discharge from his body, infects it and then gives it to his family to eat. Then he goes away to the forest and by drinking water from a pool into which fruits of many trees had fallen he is healed. He returns home only to be reviled by his angry relatives and goes away again to Rājagṛha where he lodges with the keeper of the gate. When the latter absents himself in order to adore the Jina the ever-hungry brahmin eats the votive offering of the bāra-jakkhiṇī (the MPC calls this goddess the duvāra-duggā). He dies tortured by thirst with his mind on water and ~~in~~ is therefore reborn as a frog in a tank. With a sudden memory of his former existence he sets out to adore the Jina but is killed on the road. Reborn as a god he hears Śakra praising the piety of King Śreṇika. He does not credit this and taking the form of a leper comes to test him. (The account of the four sneezes and their explanation is then given as ~~xxx~~ well as of the two conditions by which Śreṇika may escape going to hell: as in the MPC.)

It will be seen that the compiler of the MPC has transposed the order of the elements of this story the better to suit the artistic requirements of his narrative, but this does not disguise its close resemblance to the Avasṭyaka version. The turn of phrase is often almost identical. Thus to MPC verses corresponds: '... tattha sāmīnā chiyaṃ, bhaṇai mara; Seṇiyaṃ, jīva; Abhayaṃ, jīva vā mara vā; Kūlasoriyaṃ, mā mara mā jīva.' Verse 96b is represented by '... bhaṇai ~~xxx~~ rāyāṇaṃ pupphehi olaggāhi ...'; 105bc by '... so jaṇeṇa khimsiyo tāhe naṭṭho, gao Rāyagihaṃ ...'; and 113-117 by 'Bhagavaṃ bhaṇai: mamaṃ bhaṇai kiṃ saṃsāre acchasi nivvāṇaṃ gaccheti, tumaṃ puṇa jāva jīvasi tāva suhaṃ, mao narayaṃ jāhisi tti, Abhaya ihavi ceiya-sāhū-pūyāe puṇṇaṃ samajjinaṃ, mao devalogaṃ jāhi tti, Kūlasoriyo jai jīvai divase divase paṇca mahisa-sayāṇi vāvāeī, mao narae gacchai. Rāyā bhaṇai: ahaṃ tubbhehiṃ nāhehiṃ kīsa narayaṃ jāmi, keṇa uvāyeṇa vā na gacchejjā. Sāmi bhaṇai: jai



Kavilam māhaṇiṃ dāvāvesi bhikkham, Kālasoriyaṃ paṣūṇam (...?)  
moesi, to na gacchasi narayaṃ.'

Like the MPC the Āvaśyaka Cūrṇi leaves these tantalising personages, the brahmin woman Kapilā and the buffalo-killer unexplained. (In the MPC Kapilā is simply described as a 'cook.') Incidentally the name Kapilā reappears in the BKK equivalent of MPC 12 as the name of the Brahmin woman who kills the innocent mongoose. It is strange to find that the Soyariya (Saukarika: ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~) the 'pig-hunter' or, in more general terms, the 'hunter' of the MPC is called in the Āvaśyaka version Kālasoriya (?Kālasaurika).  
*Or perhaps this should read: Kāla Soyariya ('Kāla the hunter'). Kāla was a son of Sreṇika who was killed, whilst aiding Kūṇika. Mahāvīra said of him that he would go to hell.*

The Upadeśamālā of Dharmadāsa Gaṇi has a verse (439):

Kesiṃci varam maramaṃ jīviyaṃ annessim ubhayaṃ annessim  
Dadduradev'-icchāe ahiyaṃ kesiṃ cā ubhayaṃ pi

In explanation of this the commentator Rāmavijaya retells the story of Seṭuka (and that of King Sreṇika and the necklace) in a form which tallies almost completely with the Āvaśyaka version and adds some clarification. Thus it is expressly stated that the brahmin's wife had a dohada and that the privilege given to Seṭuka by the king was to receive a dinar's worth of food in alm from every house. More curious is the identification of the god who bestows the necklace on Sreṇika with the Dardurāṅka who is the reincarnation of Seṭuka.

The <sup>2</sup>Kathāratnākara version of the story is artistically turned but furnishes no additional details.

Belloni-Filippi in his edition of the Munipaticaritra-sāroddhāra says that the story of Seṭuka is also to be found in the Trisastīśalākāpurusaacaritra of Hemacandra, parva 11, but I have been unable to trace the reference.

The 'frog-bodied god,' Dardurāṅkadeva is an interesting figure who may well belong to an older folklore. There seem to be two versions of the legend attached to him. That of Seṭuka is by far the most wide-spread, but the <sup>3</sup>Jñātadharmakathā has another version. In Rājagṛha in the time of King Sainya lived a jeweller named Nanda. He heard the preaching of Mahāvīra and became a lay disciple but later lapsed into spiritual error. He made great benefactions to the town of Rājagṛha and was happy in the gratitude of its citizens, but fell ill and died despite lavish offers of rewards to doctors. He was reborn as a frog in a tank he had himself constructed and there he heard people praising Nanda. Remembering his previous life he realised he had erred from the doctrine and as Mahāvīra was coming to the city the frog

<sup>1</sup> The Upadeśamālā, a work of the ninth or tenth century, was edited by Tessitori in GSAI XXV pp. 167-297. The commentary was unfortunately accessible to me only in a Gujarati translation.

<sup>2</sup> See the translation, Das Maerchenmeer by Hertel (Munich 1920) p. 8f.

<sup>3</sup> See also Die Jñāta-Erzählungen by Hüttemann.



set out to adore him but was killed by a horse's hoof. With his last strength he dragged himself to the side of the road and recited a religious formula and was reborn as the god Dardura in the Saudharma heaven.

Popular Jainism has obviously ~~xxx~~ found an attraction in the circumstances of the reincarnations in the Seṭuka story. The brahmin's rebirth as a frog is directly produced by the manner of his dying; athirst and racked by colic he is a prey to harassing thoughts: 'aṭṭa-jhāṇa-doseṇa' says the MPC. In the same way thoughts of devotion to the Jina cause the frog's reincarnation as a god. There is too a clear anti-brahmanical slant in the tale: Seṭuka (the 'water-melon man' ?) is an incorrigible glutton who makes us think of Mūladeva's reflection that 'hunger is the main characteristic of the brahmin caste.'

## 2(c) The palāśa tree.

This, like some of Kuṇḍika's parables, is no more than an anecdote. I have not come across it elsewhere. Its introductory verse is possibly proverbial. It is curious to note that Baṭuka here seems clearly to be used as a proper name. (Cf. for the same use of it Kaṭhāratnākara XXXVI.)

## 2(d) King Brahmadaṭṭa and the tongues of beasts.

Here we are in presence of an old folklore tale that is found in some form or other in countries also that are very far from India.

There is a close parallel in Jātaka 386 (Kharaputta-jātaka). King Senaka of Benares saves the life of a nāga king and in recompense is presented with a nāga maiden who watches over him. One day he is shocked to find her fornicating with a snake and lashes her with a whip. She complains to the nāga king who sends four nāgas to kill Senaka. They overhear him telling his wife of the incident and report the true facts to their ruler who grants Senaka the gift of understanding the speech of beasts. One day when he is laughing at a conversation of ants and flies the queen insists on knowing the spell which enables him to understand them even though she is told that if he reveals it he will die. To save him Śakra takes the form of a goat and the king overhears him say: 'Senaka is a fool.' So he convinces the king not to reveal the charm but to save his own life and punish the heartless queen.

Almost alone of the stories of the MPC this one would appear to have no moral to drive home. If for no other reason it therefore probably represents a more original version of the fable than the Jātaka tale which - as so often elsewhere - drags in Śakra in his role of deus ex machina.

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'erisā ceva bambhaṇa-jāṭi bhukkhā-pahāṇā havaī.' (Jacobi: Erzaehlungen in Maharaṣṭrī, p. 60)

<sup>2</sup> The enormity is perhaps all the greater in that the snake is a gonasa i.e. one without the (royal) hood!



## A. The narrative of the muni Siva.

This story is again one of those that are easily traceable in the commentarial literature. The <sup>a</sup>Daśavaikālika Niryā ~~Sūtra~~ in a classification of nāya and heṇ defines the former as being of four kinds. Of these the first kind would be an example that refers to a whole. Pursuing the enumeration it cites as a nāya of this kind a danger that may threaten from a thing. The relevant verse (I. 55) runs:

davvāvāe: donni u vaṇiyagā bhāyaro dhaṇa-nimittam  
vaha-pariṇa' ekkamekkaṃ dahammi maccheṇa nivveo

This is explained in Haribhadra's commentary by a story which tallies, detail for detail, with that of the MPC, except that it makes clear that the mother is killed in the course of a scuffle with her daughter for possession of the purse. It also omits the pious conclusion: that the ~~next~~ brothers seek refuge in the Jaina initiation after performing their mother's funeral ceremonies.

The commentary of the Dharmopadeśamālā explaining a verse of the text (16) which follows a similar classification  
pāveṇa kilesena ya samajjio tavaṇi āvayā-heṇ  
attho samtāva-karo nidarisaṇam bhāruṇo donni  
relates the same story. The only additional detail is that the brothers amassed wealth by reprehensible work (nindiya-kamma kammāṇu[thāneṇa]).

The narrative seems to have appealed so ~~strongly~~ strongly to the author of the BKK that he has used it twice. In no 28 two brothers who have gone to seek their fortune in Siṃhaladvīpa find a precious jewel. In no 100 the two brothers go to a far country and come back laden with precious stones. The details of the two tales are ~~almost~~ identical, only the wording is different. In both the episode of the matricide is bowdlerised: mother and daughter like the two sons have murderous thoughts but in the end all take refuge in the Jaina religion.

The close accord between the various versions of the story is noteworthy, and it is interesting to remark that the Dharmopadeśamālā uses the same rather uncommon word naulaga (see vocabulary) that is found in the MPC.

## B. The narrative of the muni Suvrata. elements

The basic ~~elements~~ of this story are found with widely different details in a number of versions. Its theme is an attractive one for Buddhist or Jaina ascetics: says the Jātaka with obvious relish 'itthiyo nāma akatappū mitadūbhā.'

In Jātaka 63 (Takka-jātaka) the Bodhisattva living as an anchorite saves the life of a beautiful but wicked woman and by her is seduced from his asceticism. The village where they live is overrun by robbers who carry her off. The Bodhisattva waits thinking she will escape and return to him; instead she sends a message begging him to come and rescue her. When he

<sup>1</sup> See the Dharmopadeśamālā-vivarāṇa ed. by L.B. Gandhi (Bombay 1949)

<sup>2</sup> See Leumann, op. cit.

<sup>3</sup> According to one version it is not the



came she treacherously persuaded him to await nightfall for the escape. On the robber's return she asked him: 'Tell me, love, what would you do if your rival were in your power?' Then she showed him the Bodhisattva. The brigand beat him and tied him up and next day resumed the beating, but his victim would only murmur: 'Cruel ingrates.' When questioned he told his story and the robber fell into thought. Then he killed the woman and both he and the Bodhisattva became ascetics.

In Jātaka 374 (Culladhanuggaha-jātaka) a similar motif recurs when a woman, attacked together with her husband, helps a robber to kill the husband.

The Kathāsaritsāgara (LXI) tells a story of a jealous husband who had a beautiful wife. Compelled to travel abroad he left her with an old brahmin. She eloped with a young Bhilla and followed him to his village. On the husband's return he was informed that she had been carried off by Bhillas. He tracked her down and begged her to return. She advised him that they must both escape by night and said ~~x~~ she would hide him in a cave. When at ~~at~~ nightfall the Bhilla returned she showed him her husband. The cruel Bhilla tied him to a tree meaning to sacrifice him to Bhavanī next day. But the husband prayed to the goddess and was released by her. He cut off the head of the Bhilla and took his wife away. She secretly brought with her the head of the Bhilla, and when they reached home laid a charge of murder against her husband. But his story was found to be true and she was turned away with nose and ears cut off.

Certain details are clearly common to the three versions; the woman goes off gladly with the robber, she lures the husband to the brigands' lair and makes him hide and at night hands him over to her lover, then the robber thrashes him, and ties him up. It is at this point that the Buddhist version diverges, intentionally altered, it is clear, because the Bodhisattva who plays the husband's role cannot be represented as a killer. The Jaina author rescues his hero not as generally, divva-jogena, but by the introduction of animals, first a dog, then a monkey who as in NPC 2 recalls a former existence and communicates by writing on the ground.

C. The narrative of the muni Dhanada.

I have not found this particularly gruesome story anywhere else though the motif of cannibalism is of course widespread. Verse 265 would seem to be a quotation from some unknown source.

D. The narrative of the muni Yaunaka.

The latter part of this story is closely paralleled by an episode from the 'Samarādityakathā'. One of the characters Purandara has a wife Narmadā who is in love with the servant Arjuna. His mother apprises him of this and he pretends to go



away on some business. Returning unexpectedly he finds his wife asleep with her lover and transfixes the man with his sword. Later Narmadā is awakened by the blood flowing. She buries the corpse and places above the grave an image which she worships. Later Purandara returns and lives with his wife as before. Twelve years pass. One day brahmins are invited by Purandara to a ceremony but at mealtime before they have eaten he notices that his wife offers food to the image. 'Kim aneṇa ajjāvi?' he asks. She realises that her husband had killed Arjuna and in revenge ~~xxx~~ poisons him.

The details of the two narratives down to the exasperated husband's 'Why bother about him still?' agree so closely that it is clear that ~~txx~~ they must depend on a common original.

The rest of the MPC story has elements which are found separately elsewhere. The wife who sends her husband away on a fool's errand in order to be with her lover is of course no novelty. It is ~~not~~ worth noting that her longing for the flesh of those strange beasts (are they myga-puccha or meda-puccha?) does not seem to be a dohada. Very familiar too is the motif of the hero who masters an elephant in rut through his skill in elephant lore (cf. the story of Brahmadata as given in Jacobi's Erzählungen).

### 3. The lion and the physician.

The BKK (no. 102(3): Vaidya-kathānaka) uses this short tale in the same context as the MPC, namely, as an example of ingratitude. The only modification in the details is that the lion has become a tiger. Note that the ~~xxxxx~~ physician's home in both cases is Benares 'where Jitaśatru was king.'

### 4. Metārva

Whether because of its insistence on 'pāṇi-dayā' to the complete exclusion of normal human values or simply from the attraction of its gory incidents this story seems to have enjoyed a greater popularity than almost any other Jaina legend, and is found with only slightly varying details in many different versions. The author of the MPC is so conscious of the familiarity of his material that he carries concision in its narration to the point of obscurity - a fault with which he cannot be reproached elsewhere - and indeed notes expressly that the story is 'daṭṭhavvaṇṇaṇṇa annattha satthe.' The sixteenth century copyist who transcribed ~~xxxxxxxxxxxx~~ one of the MSS used in this edition (A) has gone further and omitted almost the whole story from his text of the MPC replacing it by a summary in five gāthās. He has retained nothing but the opening lines and the two verses (437 and 438) which recapitulate the theme and are, it seems in fact, a quotation from the Avasāyaka Nirvukti (869 and 870). No MS of the MPC gives the history of King Candāvatamsaka's death which is found in the Avasāyaka (and most other) versions of the legend.

Here is the story as recorded in the Avasāyaka commentaries: Candāvatamsaka, king of Sāketa, decides that he



will stand in the kāvotsarga in his own home for as long as a ~~la~~ ~~mandi~~ burns. But his old serving-woman is distressed to see him left in the dark and keeps on filling up the lamp with oil. The king being infirm cannot stand the strain and dies whilst performing this austerity. Sāgaracandra, son of the first co-wife becomes king whilst his full brother Municandra rules Ujjain. The former at once offers the crown to his step-mother for her young sons but she refuses. Later on seeing his royal splendour she regrets her refusal and plots to kill him. Exactly as in the MPC version she sends him a poisoned sweetmeat which is given to her own sons. They are cured and he realises what she has done, reproaches her and becomes a Jaina monk. Later he goes to Ujjain to investigate reports of the ill-treatment of the sādhus there by king Municandra's son and the purohita's son. Again just as in the MPC version he overcomes them in wrestling and puts their limbs out of joint. Recognised by his brother, Municandra he is asked to put them right but only ~~fg~~ agrees to do ~~a~~ so if they take the vows. The king's son accepts readily but the purohita's son only with reluctance and resentment because he feels that he has been tricked into it. Both on dying go to the deva-loka and make a compact there that whoever shall first fall from there shall enlighten the other. Because of the resentment he had shown when he was obliged to become a monk the ~~xxx~~ purohita's son is the first to fall and is reincarnated in the womb of a meda woman, who sells meat. She has become very friendly with a merchant's wife who buys all she has to sell. Both are delivered of children at the same time: the meda woman gives her son to the merchant's wife in exchange for the latter's still-born daughter. The boy grows up and is married to eight daughters of merchants. The god, his comrade of a former life who has already tried to enlighten him takes the meda's shape by an illusion and begins to lament that his ~~wife's~~ daughter had not survived. The wife then reveals the deceit she had practised and the meda at once rushes off and tears Metārya from his wedding carriage. The god again tries to make him renounce the world but he begs for twelve years more of lay existence. The god agrees and to make up for the slight to which he has exposed him arranges for him to marry the king's daughter. By divine magic he creates a goat which excretes jewels and still wearing the form of the meda offers them to the king (Śreṇika). In return he demands the king's daughter and is sent away. Each day the god brings a plate of jewels. When prince Abhaya asks where they come from, the god explains and Abhaya orders the goat to be brought to the palace where however it only excretes filth. Abhaya realises that the meda must be a divine being and, to test him, sets ~~thrextakx~~ two tasks: to make a level road to the Vaibhara mountain and to bring to the city the ocean so that he might bathe in it and be purified. These conditions ~~were~~ fulfilled and Metārya married the king's daughter and the eight merchants' daughters. When after twelve years the god comes again to enlighten him the women begged for twelve years more. ~~xxxx~~ After twenty-four years they all ~~took~~ take the vows. Metārya became a 'nava-puvvī.' One day whilst on his begging round in Rājagṛha he comes to a goldsmith's house. Whilst there he sees a kraunca bird peck up some gold grains which are



to be used for an ornament which King Srenika will give to the Jaina temple. But when asked by the goldsmith on his return Metārya refuses to say anything. The enraged man binds the ascetic's head tightly until his eyes fall on the ground. Meantime the kraunca struck accidentally by a piece of wood vomits up the gold. Metārya is clearly innocent and the king sends his executioners to apprehend the goldsmith but the latter evades punishment by taking the Jaina initiation.

How closely the ~~MPC~~ MPC follows the commentarial version (which has been given here almost in extenso in order to render clear the corrupt or too concise passages of the MPC) can be easily seen. The resemblances in the phrasing are striking: for MPC 370cd we find 'Munīcandassa Ujjeṇī dinnā kumāra-bhuttie,' for 378 'pāve, tayā necchasi rajjaṃ dijjantaṃ, iyāṇiṃ imiṇā a-kaya-paraloya-samboho' samsāre chūḍho honto tti', for 381 and 382 'annayā saṅghāḍao sāhūṇa Ujjeṇīo āgao, so pucchio: tattha niruvasaggo? te bhaṇanti: navaraṃ rāya-putto purohiya-putto bāhenti sāhūṇo,' for 410 'jai mama vi dhūyā jīvantiyā tise vi ajja vivāho kao honto.' Indeed one is almost tempted to reconstruct the faulty passages of the MPC from this source.

Verse 91 of the Upadeśamālā of Dharmadāsa runs:  
 Sīsāvedheṇa sirimmi veḍḍie niggsyāṇi acchīṇi  
 Meyajjassa bhagavaṇo na ya so maṇasa vi parikuvio  
 And again verse 333:

suṭṭhu vi jai jayanto jai-may'-āṇsu majjai jo u  
 so Meyajja-risi jahā Hariesabalo vva parihāi  
 Here two different lessons are drawn from two different episodes of the story of Metārya: in the first case he is praised for his example of fortitude in fulfilling the duties of religion; in the second his humiliation by his meda father is shown as an example that pride will be abased.

Explaining these verses the commentary of Rāmaviṇaya Gaṇi gives the story of Metārya with almost exactly the same details as the Avasāyaka version. The only significant variation lies in the conditions which the god must fulfil for Metārya's marriage; these are, as in the MPC, three in number: first, to build a golden rampart round Rājagṛha, secondly, to make a road to the Vaibhara mountain, thirdly, to bring water of the Ganges, the Jumna, the Sarasvatī and the Kṣīrasamudra for purification. As a final detail it is from Mahāvīra himself that the goldsmith and his family receive ordination.

Jayasinha Sūri, author of the Dharmopadeśamālā vivarana acknowledges his indebtedness to the Upadeśamālā for the details of the story of Metārya:

Suyadevī-pasāṇaṃ suyāṇusāreṇa sāhiyaṃ eyaṃ  
 saṃkheveṇaṃ puṇa vitthareṇa Uvaśamālāe  
 Explaining the text verse:

mārijjantā vi daḍḍhaṃ kovaṃ na kunanti muṇiya-Jiṇa-vayaṇā  
 Meyajjo ya maharīṇi ahavā Damadanta-sāhu vva  
 the commentary recounts the story in a form that agrees in its essentials with the preceding versions. The conditions that the god must fulfil are as in the Upadeśamālā, however, for the third it is only from the ocean that water for purification has to be



brought. It is to be noted that in this narrative the purohita's son has become a manti-tanaya and that Metārya as an ascetic is referred to as nava-buddhi and not, as in the Āvaśyaka, as nava-puvvī. This deviation probably rests on a scribal error: in a parallel passage the MPC has caudasa-puvvī.

The Kathākośa translated by Tawney, a rather late collection of Jaina tales in Sanskrit, includes the history of Metārya in a form which tallies with the versions we have already met. The god's tasks are exactly as given in the Dharmopadeśa narrative. The only novelty is an exact computation of the years of Metārya's life: from which it is concluded that he took the vows at the age of 49. He is said to have received the initiation from Mahāvīra.

In the Samarādityakathā Haribhadra has taken one incident from the legend and remoulded it. The king of Acalapura has two sons, Aparājita and Samaraketu, the latter viceroy of Ujjain. Aparājita becomes a monk and later learns that in Ujjain the king's son and the purohita's son are harassing the monks. To right their wrongs he goes thither and compels them to take up the ascetic life. (The details are exactly those of the Metārya story.) The purohita's son hates Aparājita for this but is reborn as a god who is destined to be enlightened by his brother in his next human incarnation. (See Jacobi's edition p. 467 ff.)

Another redaction of the life of Metārya is given in the BKK (no. 105: Hastakaśreṣṭhi-kathānaka). It differs widely from the other narratives except in the final episode of the goldsmith and here the kraunca has ~~kam~~ been metamorphosed into a peacock. This incident had been used alone earlier in the same collection (no. 102(10): Mayūra-kathānaka) as the last of the stories exchanged between Maṇipati and Jinadatta where it is recounted by the former as a warning against hasty judgments. Here too the kraunca is a peacock, which swallows a precious stone.

Isolated motifs which are present in the story of Metārya are of course found elsewhere. Thus for example in the Jñataḍhammakathā Poṭṭilā and Padmāvatī, wives respectively of the minister and the king of Tetaliṭṭa are pregnant and give birth on the same day. The former's still-born daughter is given to the king and the latter's son to the minister.

Poisoning of a co-wife's children by a jealous queen is another theme which turns up frequently; and the drinking of 'jewel-water' (maṇi-jala) or, as in the Āvaśyaka commentary, a solution of gold as an antidote for poison is a well-known device.

The animal which produces jewels or gold or treasure

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<sup>1</sup> See The Kathākośa or Treasury of Stories tr. Tawney (London 1895) p. 117 ff.



for its fortunate owner is a familiar figure of folklore in the west as well as in the east. For the casting of a goat for this role one might compare the Dharmakalpadruma (I. 1.) where a merchant dies in 'atta-jhāna' and is reborn as a goat and this goat shows a hidden treasure to a monk.

We have already seen some of the varied moral lessons which are drawn from the story of Metārya. The MPC uses it to stress the need for discrimination in judgment and describes its theme as compassion to living beings. The Upadeśamālā draws from it a lesson of fortitude in religion and also points the moral that pride comes before a fall. For the Dharmopadeśamālā Metārya history is a proof that holy men never give way to anger.

The hero of this legend is not the only Metārya known to the Jaina scriptures: there is another who was a gaṇadhara of Mahāvīra. (The two figures seem to be distinct though the distinction between them may sometimes be lost.) Of the other Metārya the Dharmopadeśamālā says:

Tuṅgiṇi-des'-uppanno Meyajjo jayai gaṇaharo dasamo  
Vāruṇa-devīe Suo dattassa visaṭṭhi varisāu

The name itself invites speculation. It is clearly a Prakrit form which has occasioned some hesitancy in Sanskritisation. Referring to Metārya's existence as a changeling the Avasāyaka commentary says:

Pacchā sū seṭṭhiṇī taṃ dāragam meṭe pāesu pāḍei, 'tujjha pabhāvera jīvau' tti: teṇa se nāmaṃ kayam 'Meyajjo' tti. Here the connection with the meda caste is clear and of course natural. But the Deśināmamālā (VI.138) gives 'mevajja' in the meaning of 'grain' (perhaps a special kind of grain). One might then interpret Meyajja-risi perhaps as 'the grain sage', and his name would then to some extent at least have been the father of his legend.

## 5. Sukumālikā

This tale seems to have been almost as popular with the Jains as that of Metārya and has achieved a far greater literary diffusion. For its details the Abhidhāna-Rājendra refers to 'Malayagiri's commentary on the Avasāyaka Sūtra.

Of Jaina versions of the story that given in the Dharmopadeśamālā is very close to the narrative of the MPC.

nīsesa-guṇ'-āhāraṃ naranāhaṃ niya-paṇṇi pi mottūṇa  
geṇhai paṇṇi Sukumāliya vva mayaṇ'-āurāṇāṇi nārī  
says the text (verse 81). The commentary's account agrees with the MPC up to the point where, the king having saved his wife's life, the couple arrive at a town. He sells his ornaments and sets up as a merchant, but she complains of loneliness and boredom so he gives her the paṇṇi to amuse her. The rest of the story is the same except for the detail that Jitaśatru is made king elsewhere because he has been found asleep under an aśoka tree.

<sup>1</sup> This unfortunately seems never to have been printed.



In the Brhatkathākośa (no. 85: Devaratīrṣapakathānaka) the king is called Devaratī and his queen Raktā. The details of the story are almost exactly those of the MPC but the author with his usual dead literalness has added a few touches. Thus the king gives his flesh to his wife 'after cooking it,' (pakvaṃ kṛtvā kharāgninā), the pangu is a neighbour skilled in singing, and the river is the Jumna. No interest is shown in the errant wife's final fate but the king becomes a digambara monk. ('Dadhau Devaratī-rājā dīkṣāṃ daigambarīm asau.')

Haribhadra has used the story as an episode in the Samarāditya-kathā (Jacobi's ed. p. 426 ff.). Dharaṇa with his wife Lakṣmī who hates him with a hatred inherited from a former birth has been defeated by his enemies and is wandering in the forest. His wife is dying of hunger and thirst but he saves her by giving her his own flesh and blood. They spend the night in a yakṣa's temple, and when a robber who has stolen jewels from the king's palace comes there Lakṣmī sees a chance to be rid of her still hated husband. She persuades the man to arrange a stratagem so that Dharaṇa shall be arrested and executed for the theft. However the executioner lets Dharaṇa escape. But the robber has by now abandoned Lakṣmī. She is found by Dharaṇa and ~~xxx~~ persuades him to take her back. A long time elapses and ~~xxx~~ many happenings take place until Lakṣmī is once again living with another paramour. She makes another false charge of theft against Dharaṇa but by divine interposition he is proved innocent and she is driven away and in the end is devoured by a lion.

The Kathāsaritsāgara ~~xxx~~ (LXV) has the story of a young merchant who, wandering in a desert, saves the life of his wife by giving of his own flesh and blood. Then later they save the life of a mutilated man who is in danger of drowning in a stream. The wife falls in love with this pangu and, sending the husband to gather from a crag a rare herb for her, she cuts the rope that holds him and is satisfied that she has killed him. But he falls into a river and by divine intervention becomes king in a distant city. As in the other versions of the story the wife arrives there ~~xxxxx~~ carried her crippled paramour and posing as a 'pativrātā'. She is recognised and is punished by having her nose and ears cut off.

The Pancatantra (IV. x 5) has a more poetic adaptation of the tale. A brahmin is wandering in the desert with his wife after being turned adrift by his family. The wife dies of thirst. Then he hears a voice say: 'If you give her half your life she will live again.' He complies and she revives. They set out again and in a garden by a city find a pangu who sings divinely. The woman falls in love with him and persuades her husband to tend him and take him with them. Later she manages to tip her husband into a well. Carrying the cripple she goes to another city but the brahmin who has been saved from the well turns up there. The wife accuses him of having mutilated her pangu, but he only replies to her: 'Give me back the half of my life,' and she dies on the spot. The story is summed up in the verse:

yad-artheṣv a-kulaṃ tyaktaṃ jīvitārdham ca hāritam  
sā māṃ tyajati niḥsnehā: kaḥ strīṇāṃ viśvāsen naraḥ?



It is in the Daśakumāracarita that the story finds its best artistic presentation. The famous story of Dhūminī, put into the mouth of Mitrugupta is entirely realistic in its detail. Dhunyaka saves his wife by giving her his own flesh and blood at a time when famine is turning the population to cannibalism. He also saves the life of a man who has been mutilated. Dhūminī conceives a passion for this man and forces him to satisfy her desires. Later she pushes her husband into a well but he is rescued by merchants and finds his wife again at Avanti. She accuses him of having mutilated her lover but he demands the testimony of the cripple who tells the truth, so she is punished.

In the Buddhist version of the tale (Jātaka no. 193: Cullapaduma-jātaka) the Bodhisattva, born as the son of King Brahmadata, is turned adrift together with his six brothers by their suspicious father. Starving in a desert they decide to eat their wives, but the Bodhisattva by a stratagem saves his own wife and later feeds her on his own flesh and blood. Reaching the Ganges they find a mutilated robber. The compassionate Bodhisattva tends him but his wife falls in love with this pangu. She pushes her husband over a precipice but he is saved by a lizard and in the end inherits his rightful kingdom of Benares. By chance the woman arrives there carrying her lover in a basket. The Bodhisattva on recognising her at first orders her to be killed but then relents and banishes her after ordering the basket to be firmly fixed on her head.

Leaving aside the artistic adaptations of Haribhadra and Daṇḍin it seems possible to distinguish two basic versions of the story. In the Jaina narratives it is an uxorious king who is deposed by his ministers for dereliction of duty and abandoned in the wilderness, and it is into a river, generally the Ganges that he is thrown by his faithless wife, only to emerge from it to become a king elsewhere. In the non-Jaina versions there is no question of a deposed king and the pangu who becomes the wife's lover is a mutilated man who is succoured by the husband. (The meaning of the word pangu seems to be vague: either 'a lame man' or 'one whose legs have been cut off'). Two features that are common to all the narratives are the feeding of the wife with the flesh and blood of the husband and the exquisite singing of the pangu, with whom she is infatuated.

The motif of a high-born woman being seized with an infatuation for a man of the lowest class ~~in~~ or one physically deformed is not infrequent. In the Apabhraṃśa Yaśodharacarita (II. x 9) ~~finds~~ King Yaśodhara finds his wife keeping an assignation with a hunchback and sees the man kick her because she arrives late. Deformity seems often to have been popularly considered to go with skill in music. It will be recalled that the ~~king~~ courtesan Devadattā falls in love with Mūladeva though travestied as a dwarf because of his proficiency in song and dance.

The MPC employs the story of Sukumālikā as an illustration of ingratitude but it is more usually taken as a warning against attachment to a woman.



## 6. The noble steer

This parable consists in effect of two stories. Into the tale of the bull which vindicates itself by a voluntary ordeal is inserted, by a rather flimsy link, that of Jinadāsa and his unchaste wife.

The inserted story is found in a closely parallel version in Haribhadra's Samarādityakathā. The wife, Bandhulā, of a pious Jain, Jinadharma, is in love with his friend, Dhanadatta. One night Jinadharma goes to a śūnyagrha (for a discussion of this word see glossary) to practise meditation. His wife too comes there with her lover and brings with her a bed which has sharp nails on it. One of these spikes pierces Jinadharma's foot but he endures the pain of it until he dies and ascends to Brahmaloaka. From there he at once returns to convert the wife and friend of his earthly existence. He makes them feel the pangs of cholera and then manifests himself saying he has come to pay homage to Jinadharma. They see the body and at once think of suicide, but the god consoles them and teaches them the Jaina way of starving themselves to death.

The story of the bull is found in the BKK (no. 102(4): Vṛṣabha-kathānaka) as one of the parables narrated by the muni Manipati to stress the need for circumspection in judgment. Abrahmin, Somaśarman has two wives one of whom gives birth to a son. Her jealous co-wife kills this infant and impales it on the horn of a bull, the 'bhadra-vṛṣabha,' (no explanation of this name is given). Naturally the people of the town regard the animal as a murderer, but it clears itself from the imputation by taking a red-hot iron bar in its mouth and is free again to roam at will about the city.

The narrative of the BKK is peculiarly ill constructed and in fact almost meaningless without a knowledge of the story as told in the MPC.

## 7. The tame koil bird.

The briefest of anecdotes. No comment seems possible.

## 8. The ministers.

This again belongs to the mass of Avaśyaka legends. The 'Avaśyaka Cūrṇi' and the īkē of Haribhadra give a version of the story with which the MPC corresponds very closely. Two girls, one the daughter of a junna-seṭṭhi and the other the daughter of a navaga-seṭṭhi, go to a tank to bathe. The former steals the latter's jewellery and refuses to restore it. At the tribunal the judges call on her to put it on but she does not know what should go on the hands and what on the feet. They realise it is not hers and so the junna-seṭṭhi is punished:

It is worth noting that the judges are described as 'of natural intelligence' (autpattikī buddhi): 'kāraṇiyā upattiyāe buddhiē' where the MPC has 'buddhi-caukkha-juehi.'



## 9. The bajuka.

Another mere anecdote. Note that bajuka seems here to be used as a caste name, 'a brahmin boy', and not as a personal name. For the use of the word durgā see glossary.

## 10. Nāgadatta.

The note, so rare in a Jaina tale, of womanly devotion that characterises this story is completely lost in the BKK version (no. 47: Nāgadatta-kathānaka). Nāgadatta is married to Priyanguśrī but an envious man named Nāgasena who has caught a glimpse of her wants to get rid of him. Finding Nāgadatta engaged in the kāyotsarga outside the Jaina temple, he takes off his own necklace and hangs it on him and then, shouting 'thief' calls the king's men. Nāgadatta will not break the kāyotsarga, but makes a vow. He is condemned to death but when the fatal sword strikes him it turns into a rain of blossoms. The onlookers are edified and many converts are made.

From this narrative the loving wife is absent and therefore the lesson of the MPC cannot be drawn, namely, that since even a woman disciple can have such faith in the Jaina doctrine and such lack of desire, then how much more must a proficient Jaina monk be exempt from earthly failings.

## 11. The carpenter.

This fable of beast's kindness and man's ingratitude is found in the Vikramacarita. A king's son goes hunting despite evil omens. His horse bolts and he is treed by a tiger. He is alarmed to find that a bear has also taken refuge in the tree but this animal calms his fears and when he grows tired allows him to sleep in its arms, resisting suggestions by the tiger that it should throw him down. Then the roles of man and bear are reversed and the tiger tempts the man using, incidentally, as an argument the familiar lines:

nadināṃ ca nakhināṃ ca śṛṅgināṃ śāstrapāṇinām  
viśvāso naiva kartavyaḥ stīṣu rājakuleṣu

The man gives way and lets the bear fall but it saves itself by catching a projecting branch. When the tiger goes away the bear goes too but curses the prince to become mad.

In the Jainistic recension of the Vikramacarita the story is almost the same but the prince's bedmate is an ape not a bear and it is not deliberately but through confusion of mind (bhrānta-cittena) that he lets it fall. Here too the man becomes mad as a consequence of his act for the divinity of the tree is incarnated in the ape.

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See Vikrama's Adventures ed. by Edgerton (Harvard Or. Series 27)  
pp. 34 ff.



## 12. Cārabhaṭṭi.

Under the title: 'La novella della brāhmaṇa e dell' icneumone nella redazione prākṛita del 'Munivaicariyam'' Prof. Belloni-Filippi published the text of the nine verses which comprise this story as well as of the relevant passage from the Munipaticaritra-sāroddhāra, together with a discussion of the parallel versions of the story in the 'Kathāsaritsāgara, the Brhatkathāmañjarī, the Hitopadeśa and the various recensions of the Pancatantra. Of these he distinguishes two basic types of story according to whether the wife or the husband kills the mongoose.

Another version of interest - and the oldest ~~known~~ form of the story known to me - is that of the 'Āvaśyaka Cūṛṇi and the īlkā of Haribhadra. Here a woman dwelling in a village takes a young mongoose as a playmate for her child. (The woman and the female mongoose have given birth at the same time). One day when she is absent a snake creeps into the cradle and bites the child which dies. Then the mongoose sees the snake and kills it. The woman returns and before she has seen the dead snake thinks the mongoose is the criminal and kills it with a pestle.

This narrative, it is clear, agrees closely with that of the MPC except for the detail of the death of the child. It is curious to find in the BKK (no. 102(2): Kapilābrahmaṇī-kathānaka) a version of the story which agrees with the Āvaśyaka legend even to this detail, though here the mongoose had been given to the wife earlier because she was childless.

Unlike the other versions (including here the BKK which refers to a brahmin Sivaśarma and his wife Kapilā) which speak of a brahmin couple, the Āvaśyaka Cūṛṇi and the MPC content themselves with the phrase 'a pregnant woman'. The former says: 'egā cārabhaṭṭiyā gāme vasaī' (where there seems to be no question of a proper name) whilst in the latter man and wife are called Cārabhaṭṭa and Cārabhaṭṭī.

## 13. The rustic.

I have found no clear parallel to this story elsewhere but one is tempted to recall Jātaka no. 72 (Sīlavanāga-jātaka) where the Bodhisattva, incarnated as a magnificent Himalayan elephant, dwelling apart from the herd as an ascetic, finds a forester of Benares lost in the wilderness and guides him home asking him only not to reveal the route to others. But the man marks well the road and comes back to the Bodhisattva pleading that he is in debt and asking

<sup>1</sup> See RSO vol. IV, 1911-12 pp. 1015-20.

<sup>2</sup> It is curious that Belloni-Filippi did not use the version of the mongoose story from the Āvaśyaka Cūṛṇi which must have been accessible to him.

<sup>3</sup> See Leumann op. cit. pp. 28-9.



to be allowed to saw off his tusks. In the end the Bodhisattva gives this false and avaricious man all his ivory, but he is then swallowed up by the earth.

The beast with a thorn in its foot that seeks aid from a man to get it removed is a not uncommon motif of folklore. In Jātaka 156 (Alīnacitta-jātaka) some carpenters cure an elephant by extracting a thorn from its foot.

#### 14. The lioness.

The essential element of this story of a discriminating animal is found in Jātaka 22 (Kukkura-jātaka) where, the palace dogs having gnawed the leather harness of his chariot by night, a king orders all dogs outside the palace to be destroyed. The latter demand justice of the king and persuade him to administer an emetic to the palace dogs who are thereby proved to have been the culprits.

#### 15. The distressed lion.

As already noted the BKK has a story (no. 102(5): Tāpasagaja-kathānaka) which would seem to result from a 'telescoping' of this tale and that of Secanaka.

#### 16. Kāṣṭhamuni.

This story which is used to provide the machinery for the dénouement of the MPC is another favourite of the Jaina moralists' repertoire.

Here is the version recorded in the commentary on the Nandīsūtra where it is used as an illustration of pariṇāmikī buddhi. A merchant named Kāṣṭha whose wife is called Vajrā employs a brahmin named Devaśarman. In his house are three birds: a parrot, a mynah named Madanā and a cock. The merchant goes off on a journey and wife takes the brahmin as a lover. When this man comes to the house by night the mynah protests despite advice from the parrot to keep silent and is then killed. One day sādhus come to the house and one tells the other that whoever eats the parrot's head will become a king. The brahmin who overhears this gets the wife to kill the ~~parrot~~ cock but whilst he is bathing she gives the head to her young son. Finding it gone he is angry and an altercation ensues in which he explains why he wanted the head. A woman servant who overhears the talk takes the boy and runs away to another town where, the king having just died childless, the boy is made king. When Kāṣṭha returns he finds his home broken up and, learning from the parrot what has happened, becomes a Jaina monk. The wife and her lover go unknowingly to the town where the boy is king. Kāṣṭha, now a sādhu, comes there too, is falsely accused of theft by his former wife but recognised by the old servant and exonerated from the charge. The king becomes a lay disciple. When the rainy season is over some brahmins suborn a harlot who proclaims that she is pregnant and that the sādhu is responsible. Fearing a slur on the Jaina doctrine he says: 'If the child



in your womb is not mine then let it burst your belly.' Which happens; and the sādhū is proved innocent.

The close parallelism of the two versions is evidenced in the ~~phrasing~~ phraseology. To MPC 572c corresponds 'ko tāyassa na bīhei'; to 573 'suyao vārei: jo ambiyāe daio amham pi tāyao hoi'; to 577cd 'jo eyassa sīsam khāi so rāyā hoi'.

Explaining the text verse 84 of the Dharmopadeśamālā:  
anṇāsattā mahilā ghara-sāram puttayaṃ ca bhattāraṃ  
nāsei Kaṭṭha-jāyā Vajja vva nirankusā pavā  
the commentary recounts the same narrative. The details are exactly those of the MPC even to the picture of the small boy rushing in hungry from school and the tale ends with the words: 'jāyā pavayanassa unṇai' which recall vividly the expressions used in the MPC. The detail which seems to be peculiar to the MPC is the nicknaming of the boy-king 'Dhātṛvāhana'.

The Kathāratnākara of Hemaviṣaya contains a story obviously based on the Kāṣṭhamuni legend. The merchant Dhanadatta goes away leaving behind his wife Rambhā and two young sons. She at once takes a lover. One day a monk comes to the house, sees the domestic cock and says to his disciple that whoever eats its comb will become a king whilst a precious stone will issue every day from the mouth of him who eats its <sup>comb</sup>. Both the woman's lover and her maid overheard this. The former demands that the cock be cooked for him but by chance the two boys eat those particular portions of it. The disappointed man then proposes to ~~x~~ Rambhā that she should kill the two boys and give him their flesh to eat. The maid overhears this conversation and runs away with them and the monk's prophecy is very soon fulfilled for them.

Inevitably the climax of this tale of Kāṣṭhamuni recalls a much more famous story: that of the false accusation against the Buddha which is found both in the Dhammapada <sup>commentary</sup> and in the Jātakas (no. 472: Mahāpaduma-jātaka). There the wench Cincamānavikā is suborned by sectarians to pretend that she is pregnant by the Tathāgata. She simulates this condition by wrapping rags and bits of wood round her belly and makes an <sup>accusation</sup> ~~accusation~~ in front of the congregation. He replies: 'Only you and I know the truth.' Then Sakra comes and reveals her wickedness and she is swallowed up by the earth. It is worth noting that, unlike the Jaina monk, the Buddha is not moved to anger.

The motif of the eating of the cock's head is found elsewhere in Indian fiction. One may compare Jātaka no. 445 (Nigrodha-jātaka) where a man overhears a cock boasting that whoever eats of its fat will become a king, and who then kills and cooks it and gives it to Nigrodhakumāra who in fact becomes king.



In this story the word 'bajuka' is clearly not a name. The puspa-bajuka of the MPC would presumably be one of those sub-castes of brahmins who serve in temples and provide flowers for the idols.

.....

We have seen how very many of the stories of the MPC are to be found in the commentarial literature. It is indeed probable that most, if not all of them have their parallels there. If we are to seek any original element in this little work it must be in the frame-story of Munipati.

In discussing the title and the varying forms used for the names of king and city in different versions we have noted the possibility that Munipati may have had an historical existence and that if he were a famous ascetic his kingship would have been a likely accretion of a later fiction. The casual mention that he was ordained by Damaghosa might well be significant in this connection if one could determine who Damaghosa was. Although it is obvious that there is no historical sense in the presentation of the narratives of the MPC it is clear that Munipati is conceived of as much later in date than Srenika and Abhayakumāra or the cauddasa-puvvi (or perhaps nava-puvvi) Metārya.

Whether Munipati be real or fictional it is undoubtedly beyond dispute that his legend belongs essentially to Gujarat. There are indications in the vocabulary (the use of words such as āla for example) that the author of the Prakrit MPC belonged to this province and in the Sanskrit Munipaticaritraśāroddhāra the Gujaratisms are even more evident. Hariṣeṇa, composer of the BKK is reputed to have been a native of Kathiawar whilst all the more recent versions of the tale known to exist are written in Gujarati.



## 8. LANGUAGE AND METRE

The MPC is written throughout in āryas of regular construction.

As finals whether in grammatically independent words or in word elements of compounds, the vowels i, u, e, and o may be read either long or short as the exigencies of the metre demand. The MSS usually indicate this in the spelling where (with i and u) the facilities exist. Even final ā of the nom. sing. fem. may be shortened to ā as in Pivadaṃsana (verse 373) The anusvāra of the inst. sing. -ena(ṃ) and the gen. plur. āna(ṃ) may be inserted or omitted at will; orthographically it seems to indicate length rather than nasality which must be present in any case.

The language of the MPC is essentially the normalised Jaina Māhārāṣṭrī Prakrit described by Jacobi in his Erzählungen and affords almost no ground for comment.

The curious jajjaraṃ in verse 246 seems most easily explicable as a nom. sing. of the pres. part.: a shortened form like those of Pali would perhaps be more readily expected to occur in a polysyllabic ~~verb~~ verb.

The use of santiya (verse 287) and tanaya (verses 491, 557) virtually as postpositions of the genitive is found in this stage of Prakrit but becomes much more frequent in Apabhraṃśa.

There is what seems to be in verses 377-8 a curious expression of an unfulfilled condition: 'mārio honto a-vihiya-jininda-dhammo dug-gai-paha-bhāyaṇaṃ kao 'ham'.

Phonetically, the writing of urassaraṃ in pūyā-urassaraṃ ~~xxx~~ (in verse 235) and of unna in ghaya-unna (in verses 343, 346 and 348) is parallel with that of una for puna enclitically. In the first case one is dealing with a word which has lost its semantic force, in the second with a compound expression of a fixed form.



## 9. GLOSSARY

- ANĀGAYAM 362 (?anāgataṃ) 'at once' (?)
- ALLA 238 (ārdra) 'moist, raw, esp. of leather' cf. Guj.  
ālū cāmṇū.
- AVAYALIYA 392 (avacālita or ? avagālita) 'caused to move from  
the usual course' or 'caused to descend.' (?)
- AVITAKKIYAM 537 (avitarkitaṃ) 'without reflection.'
- AMAM 382 (redup. of ām, particle of affirmation) 'yes.'
- ALA 547, 554 'false accusation' cf. Guj. āl 'false accusation.'  
(A connection with alika seems probable.)
- UVALAMBHAI 377 (upālabh) 'to reproach' cf. Guj. olābho 'rebuke'.
- UVVATTAI 123 (udvṛt) 'to pass from one incarnation to another.'
- KALLEVA 371, 373 'a cake' (?). (The Munipaticaritrāsāroddhāra  
sanskritizes this word as 'kalevaka'.)
- KISOYARI 48, 323, 339 (? dim. of kiśorī, contaminated by  
sahodara) 'a girl' used as a term of affection.
- KILEI 246 (denom. from kīla) 'to peg down, nail down'.
- KUNḌAKUNḌEHIM 173 ? (the context seems to demand 'in all  
quarters': v.l. is tiyaga-caukkesu.)
- KUVIYA 469 ? (Apparently used here in the sense of 'raising  
an alert when a crime has been committed. ?/PSM  
explains as 'cor kī khoj karne vālā'.)
- KHADḌA 333, 334, 412 ? 'a ditch, pit.' cf. Guj. khāḍ, 'pit.'
- KHALLA 237 ? 'Hide, skin' cf. Guj. khāl 'skin'.
- GAGGAYA 264 (gadgada) 'stammering.'
- GAHALLIYA 266 (dim. of gāthā) 'a little verse.'
- GOVAGGA 457 (go-varga) apparently 'an enclosed pasture set aside  
by Śaivites for cattle.'
- GHALLIYA 524 ? 'thrown' cf. Guj. ghālvū 'to thrust in.'
- GHATTIYA 525 ? 'thrown'
- GHAYAUNNA 343, 346, 348 (?ghṛta-pūrṇa) apparently 'the name of  
some cooked dish.'  
*Cf. Hindi ghebar (<ghṛta-pūrṇa)*
- CANKARIYAVVA 39 ? 'to be insulted' or 'to be gainsaid' (The  
Munipaticaritrāsāroddhāra renders 'no insult  
is to be given' using Guj. tūkāro.)







y sketh psm lūhei, lūhiya wipē



PAUNĠ-KAO 253 (praguṇī-kṛta) 'healed'.

PARUḌHA 250 (prarūḍha) 'healed.'

BHATTA 499, 605 (bhakta) (In mahābhatto and muṇi-bhatto)  
'a devotee'

MAṆḌAYA 600 (maṇḍaka) 'a sort of pastry.'

MIYA-PUCCHA 292, 294, 316, 317, 322, 339 (?medaḥpuccha) 'a fat-tailed sheep' (?) (Belloni-Filippi notes that the Munipaticaritrāsāroddhāra writes mṛdu-puccha and takes this as an error for mṛga-puccha. Medaḥ-puccha, a form confirmed in Suśruta, seems more likely: the vocalism could be explained from contamination by the more familiar mṛga.)

MOKKALA 240 (mukta with -l- suffix) 'freed, released' (There is perhaps in the form an attempt to differentiate from mukka 'dumb'.)

RASIYA 87, 111 (rasikā) 'pus' cf. Guj. rasī 'pus.' (Skt. rasikā is given by the lexicographers in the meaning of 'chyle'.)

RASOṆĠ 118, 371, 376 (rasavatī with fem. suffix) 'cook.'

RĀILLA 436 (a form from rāj- with -ll- suffix) 'resplendent'

~~RĀULA~~ RAULA, RĀYLA 398, 488 (rājakula) 'a royal court'

RIDDHILLA 99 (raddhi with -ll- suffix) 'prosperous'

LUHIYA 550 ? 'wiped' (Is there a connection with rūkṣita or rūṣita which are both rendered as 'smeared'?)

LEHASĀLA 580 (lekha-śālā) 'school' (?)

VADĠYA 109 ? 'purpose' (?) (Is here apparently used almost as a postposition of purpose: is given by the PSM as equivalent to pratijñā.)

VIGUTTA 414 (vigupta) 'humiliated'. (Skt. vigopa is given in the meaning of 'exposure'.)

SAMACCHARA 571, 608 (samatsara) 'jealous.'

SUNNA-GEHA, SUNNA-GHARA 461, 462 (śunya-gr̥ha) 'an empty house' (?)  
(Or is there a special sense to this word? Sunna-gāma is used in the sense of an 'isolated village'.)

<sup>148</sup>  
SUPURISA 304 (supuruṣa) 'good sir' (used as a form of address)



The Brhatkathakośa of Harisena is a ~~xi~~ collection of Jaina stories written in 932 A.D. in a rather barbarous Sanskrit and designed, apparently, to serve as an Arādhana-kathakośa. It is a work of considerable dimensions.

Story no. 102 (Jinadatta-kathānaka) ~~xi~~ consisting of nearly three hundred verses ~~closely~~ closely resembles the narrative of the MPC. It consists of a frame-story including the subsidiary history of Accaṅkāriyabhaṭṭā but not that of Tilabhaṭṭa, and into this are interwoven ten stories, alternately of accusation and exculpation, on the same pattern as the sixteen parables of the MPC. The relationship of these ten stories to those of the MPC can best be shown as follows:

- |  |              |
|--|--------------|
| 1. The messenger and the ape (dūta-markaṭa-k.)   |              |
| 2. The brahmin woman Kapilā (Kapilā-brāhmaṇī-k.) | MPC 12       |
| 3. The physician (vaidya-k.)                     | MPC 3        |
| 4. The bull (vṛṣabha-k.)                         | MPC 6        |
| 5. The ascetic and the elephant (tāpasa-gaja-k.) | MPC 1 and 15 |
| 6. The mango (āmra-k.)                           |              |
| 7. The śivani tree (śivanitaru-k.)               |              |
| 8. The serpent (sarpa-k.)                        |              |
| 9. The thief (caura-k.)                          |              |
| 10. The peacock (mayūra-k.)                      | MPC 4        |

It is seen that no less than five of these parables of ingratitude and circumspection are found also in the MPC. (The detailed parallelism of the versions has been noted in the section: Stories.) In addition the first contains a motif (that of the compassionate monkey) which is found in MPC A (narrative of the muni Suvrata); whilst the seventh recalls vaguely MPC 9.

In addition elsewhere in the BKK the following stories correspond to tales from the MPC:

- |  |          |
|--|----------|
| <del>9. Sreṇika-nrpa-kathānaka</del>       | MPC 2(a) |
| 28. Sūramitra-Suracandrādi-k.              | MPC A    |
| 47. Nāgadatta-k.                           | MPC 10   |
| 85. Devarati-nrpa-k.                       | MPC 5    |
| 100. Dhanya-Mitrādi-k.                     | MPC A    |
| 105. <del>Hastaka</del> Hastaka-śreṣṭhi-k. | MPC 4    |

In every case except no. ~~102(2)~~ 102(2) (corresponding to MPC 12) the details of these stories ~~are~~ are closer to the MPC than to any other versions, from the commentaries or elsewhere. Most striking are the ~~incidents~~ incidents of MPC (b) (the story of Accaṅkāriyabhaṭṭā) especially the episode of the bleeding.

One is left with the impression that Harisena when composing this story had recently read, or heard recited, the MPC and that certain names and incidents, the most prominent or memorable had 'stuck' in his mind. Thus the three names from the opening verses are reproduced: Maṇipati, Prthivī and Maṇicandra. Accaṅkāriyabhaṭṭā appears, Sanskritised recognisably



but uncomprehendingly as Cunkārikā, for her name is an essential part of her story; but in the case of Kupcika there is no such lien between name and narrative and he is easily transformed into the familiar and colourless Jinadatta. Cārabhaṭṭi, the woman who kills the mongoose is styled Kapilā perhaps because a trick of the memory has recalled that name from an obscure passage in another part of the MPC. Metārya, because he is a familiar figure of legend is retained, under his Prakritic appellation of Medajja. Again Lakṣapāka oil (to which incidentally I have found no reference elsewhere) is mentioned in both narratives.

These common features suffice, I think, to show the intimate connection between this tale ~~of~~ from the BKK and the MPC with indications that the borrowing is on the part of the former; and these indications are confirmed by a closer study of the stories of the BKK which reveal a social background of a considerably later date than that presented in the MPC.

The world of the BKK is essentially that of mediaeval Hinduism. Especially notable is the veneration accorded to Brahmins, and on this head the contrast with the MPC is most striking. There the brahmins are either definitely wicked men like those who conspire to ruin Kāśṭhamuni because their privileges are threatened ~~xxxxxxx~~ or, at best, stock figures of fun like the stupid cuckold Tilabhaṭṭa. (Neither of these stories of course has been absorbed into the BKK.) But Hariṣeṇa goes further and transforms the obviously 'good' characters like Accaṅkāriyabhaṭṭa (who in the MPC is described as 'the daughter named Bhaṭṭiyā of ~~xxxxxxxxx~~ Dhanaśreṣṭhin' who cannot be other than a merchant) into brahmins.

With respect for brahmins goes hand in hand an increased awe of the magic power of ascetics in general. The note of blunt condemnation that is evidenced in Kupcika's accusation against Munipati is lost in the BKK: Jinadatta is almost deferential in hinting that the muni may have acted improperly, 'mamopari dayāṃ kṛtvā,' he says, 'Śṛṇu mat-kathānakam.'

At the same time the divine beings of early Jainism have disappeared to make way for the invading Hindu pantheon. The Jains have appropriated to themselves the gods and heroes of Hindu legend so that the BKK includes for example a 'Nala-kathānaka' and a 'Rāma-kathānaka', dealing with figures who are unknown to the MPC.

The MPC makes no reference to sects in Jainism, but the BKK is expressly a digambara work: at the conclusion of the story we have discussed Jinadatta 'dadhau daigambariṃ dīkṣāṃ saṃsārārṇava-tāriṇiṃ.' Parallel with this sectarianism is the use of terms like prema and bhakti, and the introduction of classes of ascetics like the kāpālikas.

Though it is often childish - even the fish which swallows the ring in no. 100 has to be christened, one almost hears the child's voice asking: 'What was its name?' - the BKK is not like the MPC simple. Cunkārikā's house, for example, has to have a maṇi-kuṭṭima-bhūṭala, and Jinadatta's dissolute son must be saptabhir grasto vyasanaiḥ. Gone is the atmosphere of the MPC where the cakravartin Brahmadatta goes outdoors 'for a bodily need.'



## THE STORY OF MUNIPATI

fourfold ~~classification~~ <sup>atīśaya</sup>

1. With reverence to Mahāvīra the constant, endowed with the ~~peerless~~ <sup>atīśaya</sup>, I will tell the story of Munipati, that is full of jewels, to wit, the virtues of good sādhus.
2. There is here in Bharatavarṣa a peerless city called Munipatikā: its king was Munipati, gracious to his subjects.
3. His queen was Pṛthivī and their son was called Municandra: he evoked joy in the hearts of the people and was as a moon to the group of lotus that were his kinsfolk.
4. Now one day the king noticing his white hair felt the desire for renunciation and, placing his son on the throne, entered the ascetic life in the presence of Damaghoṣa.
5. He studied the twofold teaching and in time, adept in preserving the six categories of jīvas, he entered on the noblest austerity, the solitary wandering life.
6. When the cold season was Munipati's wandering brought him to the park at Ujjain. At night whilst he was engaged there in austerity (~~the~~ <sup>the</sup> kayotsarga),
7. shepherd-lads reverently covered him with robes. When he was at ease then hear what happened.
8. Outside that city there dwelt a Brahmin, Bhaṭṭa who had a wicked and unchaste wife named Dhanaśrī.
9. Because he had amassed much sesamum seed he was called by the people Tilabhaṭṭa. Through his stupidity he was unaware of his wife's evil conduct.
10. This Dhanaśrī whose mind lusted after pleasure and yet more pleasure secretly sold this sesamum seed and dissipated it.
11. Then this wicked woman pondered: 'What answer apt for this emergency shall I give my husband if questioned insistently?
12. Then an idea occurred to her and by guile she devised such a means that Tilabhaṭṭa should never make an ado about seed. Sesamum
13. On the last night of the black fortnight she covered her body completely with feathers of various birds, and
14. taking in her hand a platter filled with khādīra charcoal she set out to scare her husband who was in the fields at the threshing-floor.
15. When she got near him she called out again and again in a loud voice: 'I will eat up Tilabhaṭṭa or else all his store of sesamum seed.'

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' The 34 atīśayas, the attributes physical and moral of a tīrthāṅkara have a fourfold classification



16. As well as speaking, she blew on the embers in the platter held in her hand and tossed her head whilst her hair ~~was~~ covered her lotus features.
17. While Tilabhaṭṭa, beholding her actions and hearing the above mentioned speech stood trembling in every limb from fear,
18. the wicked woman went up to him and said: 'You wretch, I see you: very soon today I will kill you with my own hand.'
19. He thus addressed replies: 'Do not do so, lady. I, unhappy creature, fallen at your feet await your command.'
20. Addressed in these and similar terms she answered: 'Do you not know that I am an eater of sesamum seed famed in the world of divinities?'
21. So if you have the desire to live give me all your sesamum seed so that no harm may come to your body:'
22. nor is the name of this sesamum seed ever to be pronounced by you.' She spoke and he gladly agreed to these words of her.
23. Now she at once betook herself home in gleeful mood, but he because of his alarm went home afflicted with a burning fever.
24. and in a minute or so he was dead. Straightway at her bidding he was borne away by her paramours and burned in the proximity of the muni Munipati.
25. The muni, tenacious in enduring hurt, was in meditation and, his body being swathed in clothes, he was burned by the flame of the funeral-pyre as it came near.
26. Later on at daybreak shepherds saw him and informed Kupcikaśreṣṭhin who had him brought to his own house.
27. Listen how the name Kupcikaśreṣṭhin came about. The keys of all the Jaina temples were in his hands and so he was styled Kupcika.
28. Kupcika told the sādhus who were dwelling there how a famous muni had been burned by a fire with the other details.
29. They listened and said: 'Tell us what is to be done here.' He started to tell them:
30. 'Fetch at once from the house of Accaṅkāriyabhaṭṭā an excellent oil which is called Lakṣapāka. Apart from that I will see to things.'



31. Then two noble munis went to her house and asked for oil. Hear what happened as it was given to them.
32. The lord of Saudharma being present in the assembly of Saudharma declared: 'Accaṅkāriyabhaṭṭā is now intent on forbearance in the world,
33. and cannot be made angry even by gods.' Not believing him a god came and smashed down three pots from her servant-girl's hand.
34. The fourth time Accaṅkāriyabhaṭṭā herself handed over a pot, and this was not broken from her hand because of her perfect virtue.
35. Seeing that because of them three pots had been smashed from the servant-girl's hand the noble munis said to her: 'Do not be angry with the girl.'
36. She replied: 'Here in this existence have I experienced the result of wrath. Mindful of this I shall never again be angry with anyone.'
37. When the munis enquired how that was she recounted her history on the spot: 'There was a man Dhanaśreṣṭhin, his wife was Kamalaśrī and they had eight sons.
38. I was their daughter, the youngest child, by name Bhaṭṭikā, beloved of my relations and especially of my father and mother.
39. In the presence of his family my father said: 'This, my dear, loved daughter must not be gainsaid in any way by you.'
40. Thus the nickname of Accaṅkāriyabhaṭṭā became mine. When I grew up suitors came for me constantly.
41. My father would not give me to them but said: 'I will bestow my daughter on him who will never cross her word.'
42. One day I was seen by the minister Subuddhi. He asked for me and married me after accepting the afore-mentioned condition.
43. When the wedding had been celebrated I abode happily in his dwelling-house adored like a goddess by his people.
44. In the evening my lord Subuddhi used to come from the king's presence to my side (?thus complying with my bidding?)
45. One day the king said to his minister: 'Why do you go back home so quickly?' He replied: 'At my wife's command, your majesty.'



46. Then the king detained him a long time and only let him go at midnight. By the time he reached me I was beside myself with anger.
47. I had barred up the house and lay awake waiting as my husband stood at the door and spoke to me thus.
48. 'Unbar the house, my darling: your slave, your thrall has come to the door and waits with ardent longing.'
49. Through the fault of anger and ignorance I did not open the door to him though he kept urging me. Then he said:
50. 'Alas! See, why did I take a girl with such a disposition, even though I knew about her.' Hearing this I was greatly enraged with him.
51. Suddenly I burst open the doors of the house and went out to return home. On the way I was captured by thieves, and
52. despoiled of my ornaments I was taken along and brought before their leader: he sought to make me his mistress and when I resisted struck me
53. As he beat me brutally his mother protested: 'This very chaste woman does not indeed merit ill-treatment.'
54. for chaste women if they are in any way offended burn up evil men by a mere glance.'
55. To enlighten him she related the parable of the crane. In a forest there dwelt a parivrājaka.
56. By penance for ignorance he acquired a little supernatural force. Then one day as he stood at a tree's root
57. a crane voided its ordure upon his head from above. He was angered and consumed it with his fire. Then he thought:
58. 'If ever anyone shows contempt for me I will burn him up.' Thus thinking he arrived at a woman-disciple's house in the town.
59. Busied with work for her husband she failed to bring him alms for a considerable time. In anger he gave vent to his supernatural force.
60. She was not burned by it but was kept safe through her own virtue, and she said: 'The crane was chastised not I.'



61. When asked: 'How do you know this incident which happened in the forest,' she replied: 'The potter of Benares will tell you this.'
62. When the parivrājaka went there he was told by the latter: 'Her knowledge has resulted from her virtue, therefore does she comprehend.'
63. That same knowledge is mine by reason of my virtue: virtue, sir, is the essential here, exert yourself for it.'
64. So it was said. He (the robber) calmed down and sold me into the hands of a merchant who, in the hope that I would become his wife,
65. took me but I steadfastly said him nay. In his rage he bore me off and sold me to a tribe of barbaras.
66. They took me, and when they had fattened me up they would bleed me, thus again and again causing me acute torment.
67. Through the incessant drawing of blood my body became anaemic then by divine intervention my brother came along there.
68. He saw me and wondered: 'Who is this? Could she be my ~~sister~~ sister?' With doubting mind he questioned me: 'Lady,
69. who are you?' Then I replied: 'I am the daughter of a rich inhabitant of Ujjain, Dhanasreṣṭhin.' Recognised and released, I was then
70. brought back to my father's house. Such is the result of anger as I have experienced it in this life: never again then will I fall into the grip of anger.
71. Having heard this the god manifested himself, told his own story, ~~and~~ restored the oil as it was, and
72. betook himself to his own abode. The munis brought the oil to Kuṇḍika and with it the sādhū Munipati was made whole in body.
73. He was entertained there for the rainy season and there in his lodging (Kuṇḍika) fearful of his own son placed some pelf in reality worthless.
74. The son caught sight of it as it was being put there and later stole it away. When the rainy season was passed Kuṇḍika looked for it there,
75. and, not finding it, he was bemused and addressed the sādhū with suspicion: 'You, reverent sir, have become an ingrate like the elephant Secanaka.'



## I. The Parable of Secanaka.

76. By the bank of the river Ganges there was an elephant herd: through fault of delusion its leader used to kill the calves as soon as they were born.
77. One clever cow preserved her calf by going to the confines of a hermitage and giving birth to it in secret.
78. This calf grew up there with the boys of the hermitage and was fittingly named Secanaka because he watered the garden.
79. Wandering abroad he met his father and in pride of mind slew him and took command of the herd. Then he thought:
80. 'Some other cow may rear her offspring here in the hermitage as did my mother.' So thinking he destroyed the hermitage.
81. Just as that elephant requited ill those kindly ascetics, so have you, muni, requited me by stealing my property.
82. Thus in the Munipaticarita, (the story) that is productive of forbearance and restraint and enlightenment and the desire for release, the ~~story~~ of Secanaka, the first, has been told by the śrāvaka Kuncika. *(tale)*

## II. The Parable of Susṭhita and the other holy men.

83. ble of the muni Susṭhita that you may know the of sādhus.  
parable of the muni Susṭhita that you may know the of sādhus. *(virtues)*
84. In the land of Magadhā there is a city Rājagṛha. There the king was Śreṇika, who had two wives, one Nandā, the other Cellanā.
85. Nandā's son, Abhaya was minister. The Jina Mahāvīra arrived there at the garden of Guṇasīlā together with his good sādhus.
86. The gods made procession to him and Śreṇika, learning of this came reverently to worship and heard the exposition of the sacred law.
87. Then he saw a leper bedewing the feet of the Jina with pus from his body and was moved to anger against him.
88. Meantime the Jina sneezed, so (the leper) bade him: 'Die at once.' When Abhaya sneezed he said: 'Live or die.'
89. When Śreṇika sneezed he said: 'Live, king Śreṇika.' When Sokarika sneezed he said: 'Live not nor die.'
90. Exceedingly enraged at hearing the unfitting words spoken by him the king in order to apprehend him,



91. gave command to his men. The leper getting up from the presence of the Jina soared into the sky as the king's men looked on.
92. They told this to the king. Then with anger assuaged he asked Mahāvīra: 'Lord, who is this leper?' The Jina said:
93. 'King, he is a god.' Asked by the king: 'How was divinity attained by him?', Mahāvīra recounted the story of the brahmin, Seṭuka.
- a/ 94. In the city of Kausāmbi there was a king named Satānika, and also a brahmin Seṭuka, poor by birth and very stupid.
95. He was told by his wife who was big with child: 'Fetch me ghee and molasses.' He said: 'I have no knowledge
96. whereby a favour may be solicited.' She said: 'Garland the king with flowers and he being pleased will <sup>assure</sup> you a livelihood.
97. He acted thus and the king, delighted, said: 'Brahmin, what do I give you?' At the prompting of his wife he demanded: 'Give me every day
98. ... (?) ... and best gruel and a dinar. So the King did: and the people esteeming that he was approved by the king gave him food out of fear.
99. So affluent and revered by the people, he became in course of time a leper, mainly from much vomiting of food.
100. Then at the suggestion of the minister the king gave his pension to his sons whilst he dwelt confined to an outbuilding of his own home.
101. Contemned by his own people he was enraged, and got hold of a goat by a stratagem. This he made leprous by feeding it on the discharge from his own body.
102. Having killed it and given it to his family in order to infect them with leprosy he went off himself into the fearful forest on pretext of dying at a place of pilgrimage.
103. There being thirsty he saw water soiled by the leaves of many trees. ~~From~~ <sup>By</sup> drinking it he was cured and came home.
104. Seeing his family clad as lepers he said: 'From scorn of me you have this recompense.' They said: 'A curse on you, wretch,
105. by whom such a trick was contrived.' So reviled by his family, he then went to Rājagṛha and stayed with the gatekeeper.



106. That gatekeeper made his way here to the <sup>va</sup> samāsarana in order to do reverence to us who had reached here.
107. But Setuka whom he had left at the gate in order to guard it ate up much of the votive offering of the durgā of the gate.
108. Athirst from eating this and racked by colic he died, a prey to the sin of harassing thoughts and came into existence as a frog in a pond.
109. Again after a time he heard that we had arrived here again and remembering his former life set out to do reverence.
110. On the road he was struck by the sharp hooves of a horse, and dying, entered a state of bliss and became a god by name Daśdurāṅka. This is he.
111. Not believing the word of the lord of the gods he came to test your mind, having created an illusion with filth, pus and so on.
112. Then Sreṇika said: 'Why did he say, "Die, lord" and so on?' The Jina tells the supreme truth: 'Here is misery and you will go to mokṣa.'
113. thus was it said just now; as for Abhaya he is here intent on reverence to Jina and gurus, in the next world he will have an incarnation in Sarvaśtha.
114. But you, though, <sup>to the</sup> attached <sup>to the</sup> law here, will go to hell afterward king. As for ~~Su~~karika he kills buffalo and will go to hell when dead.'
115. Terrified of going to hell king Sreṇika said to him: 'Reverend sir, with you as lord how shall I go to hell?'
116. Give me such injunctions that I may not go to a miserable hell.' Then the Light of the World said to him by way of samādhi:
117. 'Cause food and drink to be given to the sādhus by the hand of Kapilā and prevent ~~Su~~karika killing buffalo for one day.'
118. When bidden the cook Kapilā replied: 'I will not give food and drink to the sādhus even if you cut me up into bits as small as sesamum seeds.'
119. Forbidden ~~Su~~karika said: 'I cannot <sup>mean</sup> ~~by~~ any, cease killing hundreds of buffalo.' Then he was thrown into a well.
120. There creating the illusion of a deer he went on killing, there though kept within he went on slaughtering by the imaginings of his mind. Reckoning that it was impossible,



121. the king who had not taken the vow in the presence of the Jina, sadly lingering<sup>in</sup> ~~that~~ consumed with heavy sorrow, said: 'Lord, preserve me.'
122. Mahāvīra replied: 'King, your life has been destined to hell therefore you must inevitably go to the first stage of Charn
123. Passing on from there you will become the first Jina of Utsarpini like unto me: therefore, king, do not be grieved.'
124. At a fitting time the king set out for his own city, and by the illusion of some god beheld a muni catching fish. The ki
125. said: 'What are you doing?' The muni replied: 'Let it be evident to you.' So saying he cast his net into the water for fish.
126. The king said: 'What is this on your lap?' The other replied 'The remover of impurity.' When the king asked: 'What is achieved by this?', the muni replied:
127. 'Jivas are preserved.' 'Then why do you kill fish?' asked the king. The muni replied: 'In the bazaar I shall buy a blanket with them.'
128. He (the king) indicated the reason for non-killing and bestowed on him a blanket. Then as he was going along he saw in the bazaar a female sādhvī pregnant.
129. Preventing scandal to the Jina's teaching, his mind undeviatingly fixed on the sacred law, the king kept her in secret and harboured her until the day of birth.
130. Thus as the king could not be shaken the god, gratified, revealed himself and said: 'Blessed are you, lord of men.'
131. So take this necklace and these two spheres, I am going to the heaven world.' So saying the god went at once to the abode of gods.
132. And he said as he set out: 'But whatsoever man shall put together this necklace if broken he shall die assuredly.'
133. The king gave to Cellanā the necklace of lovely form, and to Nandā the two spheres. She was angry and broke them,
134. and saw two dresses and two ear-rings that came out from them. Delighted she picked them up but Cellanā seeing this
135. said: 'Lord, give this to me.' He replied: 'I cannot give what was given to her.' Then the queen was angry and climbed to the upper storey, in order to die,

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<sup>1</sup> Rayaharaga, i.e. the monk's broom.



136. through the aperture of a skylight. Whilst she was looking, (thinking) 'I will fall down from this,' she saw three people standing on the ground down below.
137. the elephant attendant and the elephant rider conversing in soft, soft words with the courtesan Mahasenā who was of a very sad heart.
138. Seeing that the queen thought: 'What are they talking about? I will just listen, death will be a matter for me later.'
139. Reflecting on this she began to listen with intent mind as the courtesan addressed the rider with sweet words.  
lord,
140. Give me the garland of campaka/in order that I may adorn my body with it and surpass the other courtesans on the great da
141. If you do not give it to me I shall either die or leave you.' The rider replied: 'Do that which pleases you.'
142. I shall not give this garland of campaka which is the elephant's ornament for if it is given away the king will take my life.'
143. The attendant said to the rider: 'Who cannot be taken by gentleness he is taken by harshness as was the palāśa tree by Baṭuka.'
144. The elephant rider asked: 'Who was this Baṭuka?' The attendant said: 'A certain Brahmin born in the north country  
~~xxxxxxxxxxxxxxanotherxxxcountryxxxxx~~palāśa~~xxxxxxxx~~
145. who when he went to another country saw a palāśa tree in flower. Delighted in heart he brought back the seed to his own country.
146. It was sown and watered and in course of time became a big palāśa tree: but though watered constantly it grew but did not flower.
147. Being angry he burnt some grass at its root, and through this violence it attained the estate of a tree and flowered quickly
148. If this girl will not abandon her 'childish caprice even though addressed with delicacy then what has she, good sir, by which her own interest is furthered?'
149. He who furthers his own interest and others' he becomes greatly esteemed like king Brahmadata's goat,' ~~saidxrider~~.
150. Then said the rider: 'How was that?' The attendant replied: 'In the city of Kampilla there was a king Brahmadata by name son of Brahma, the twelfth world sovereign.



151. Carried away by his horse he reached the forest but was led back to his own city in due time by a soldier who happened on his path as he came.
152. When he entered his own dwelling-house he was asked by his wife: 'Did you see or hear anything <sup>in the forest</sup> out of the ordinary?'
153. He replied: 'When I reached the forest and sat down at the wife: 'Did you see or hear anything <sup>in the forest</sup> out of the, woman who had
153. He replied: 'When I reached the forest and sat
154. a nāga woman, standing on the bank, engaged in enjoyment of sensual pleasure with a snake which had emerged from the hollow of a banyan tree.
155. I fell into a rage at the sight of this indecency and struck the pair of them with whips so that they quickly disappeared from view.'
156. Having related this the king went outside for a bodily need. There he saw a god adorned with jingling ear-rings, intently respectful.
157. With mind abashed the king was thus addressed by this god: 'King, I am pleased with you, tell me what boon I shall bestow on you.'
158. He replied: 'Why are you pleased with me?' The god said: 'The woman whom you corrected when you fared into the forest,
159. is a nāga princess and my wife. When she came away from you she told me, weeping deceitfully:
160. "Whilst you were absent, lord, the libidinous Brahmadata assaulted me against my will as if I were without a guardian."
161. Thereat I fell into a rage and came here swiftly in order to kill you until you were interrogated by the queen and I heard what happened in the forest
162. and all that you recounted to the queen. For this reason I am pleased with you and am giving you a boon.'
163. The king said: 'If so, let me by your grace comprehend the tongues of all living creatures: let this be my boon.'
164. So be it, king, but if you reveal this boon to another person your death will straightway ensue by a bursting of the brain?
165. So saying the god went away at once whilst the king betook himself to his dwelling-house, having obtained his boon. Thus the days pass.



166. One day the king sat down to adorn himself and heard a remark addressed by the tame koil bird to her husband.
167. She said: 'For my sake just bring a little of that unguent. I have a craving for unguent.'
168. He replied: 'I will not fetch<sup>it</sup>, I am afraid of the king.' She then said: 'If you do not fetch<sup>it</sup>, I shall certainly die.'
169. The queen saw the king was wearing a smile provoked by over-hearing that remark and asked him: 'Why are you smiling at this?'
170. The king replied: 'Indeed I smiled, my dear, I say no more than this.' 'Why?' He said: 'I shall die if this is told.'
171. She continued: 'It is necessary that this should be told. If you do not tell then assuredly, lord, I shall die.' Then the king said:
172. 'If so, my queen, then I will tell you as soon as I have mounted the funeral pyre.' So saying the king set forth with his queen for the burial-ground.
173. It had become common talk that if indeed the king revealed anything to his wife then he would die: (such was the gossip of the market-place.)
174. Then the she-goat said to the he-goat: 'For my nourishment fetch me one grain of corn from that heap of barley.'
175. He replied: 'King Brahmadatta's horses eat of that barley and he who takes it will certainly be put to death.'
176. She said: 'If you do not do my word then I shall die.' Retorted the he-goat: 'Die then: there will be other females for me.'
177. The she-goat continued: 'This king of the six regions of Bhārata is going to the burial-ground to die at the bidding of his wife.'
178. But you devoid of love and denuded of courage through desire for your own life do not do my bidding: shame on your manhood.'
179. Then the he-goat said: 'I am a ~~she~~ goat only by birth but he (makes himself) one by his actions in dying for the sake of a wife.'
180. All this was overheard by the king as he was passing by; so he refrained from dying and, giving the goat a golden chaplet,



181. he said: 'Lady, if you are weary of your life then die: there will be others for me like you.'
182. So if that king became mindful of his own interest do you act firmly likewise.' Thus spoke the elephant attendant.
183. And Mahasenā refrained from death; and Cellanā hearing this was content with the necklace and together with the king enjoyed pleasures.
184. Then by the force of destiny that god-bestowed necklace was broken suddenly and could not be mended by anyone allegedly because it was very ~~best~~ *twisted*.
185. Whoever might have been capable of mending it would not do so, being afraid of the word of the god spoken aforetime before the king.
186. One day the king caused a proclamation by drum to be made in his city that whoever mended the necklace would receive from the king a lac of money.
187. One clever craftsman, being weary of life, skilfully repaired the necklace for the sake of wealth for his sons.
188. He obtained the first half of the money; but afterwards when that man was dead the king refused to give the rest and said that the man to whom it was to be given was no more.
189. That master craftsman, dying, became a monkey in that same place. Roving round he saw it (the necklace) and remembered his former existence.
190. His eyes closed in a swoon but he was tended and healed by his compassionate sons. Then he wrote down letters in front of them:
191. 'I am your father: dying I came into existence as a monkey. Now say, was the rest of the money given to you or not?'
192. They replied: 'It was not given us.' Hearing this the monkey with angry mind stole the necklace by a trick and handed it to his sons.
193. Incensed by its loss the king thus instructed Abhaya: 'Within seven days fetch me the necklace or there will be punishment for you.'
194. So prince Abhaya, occupied each day in searching for the necklace on the seventh day tarried by night in the abode <sup>of the sādhus</sup>
195. There in order to attain the jīnakalpa dwelt Suṣṭhita Sūri together with the munis Śiva, Suvrata, Dhanada and Yaunaka.



196. With mind weary of the world, carrying out the meditation on the six bhavas he was standing by night in the kāyotsarga outside the upāsraya.
197. Now the craftsman's sons, being frightened, handed the necklace secretly to the monkey that night.
198. And the latter hung it on the neck of Suṣṭhita Guru who was standing outside his dwelling.
199. Meantime the first watch of the night being past and the moon having arisen to dispel the agglomeration of darkness,
200. the sādhū Siva went out to wait on his guru and saw the sūri standing there in the kāyotsarga, his neck adorned with the necklace.
201. He stood there with mind afraid for a moment, then came indoors and said: 'Bhaya' abashed and forgetting the words of the recitation.
202. Then Abhaya asked: 'Whence is this fear of yours?' The muni replied: 'What happened aforetime is by us remembered.'

~~203.~~      The narrative of the Muni Siva.

203. 'Tell me.' Then the sādhū recounts: We were the two sons of a merchant in Ujjain, Siva and Sivadatta by name, both poor.
204. In order to acquire wealth we set out for the province of Saurāṣṭra and with great toil amassed abundant riches.
205. Putting this into a purse we carried it, turn by turn, tied to our loins as we proceeded towards our city.
206. But that one of us in whose hand the money was, was thinking: 'I will kill the other.' Thus we arrived outside the city.
207. There I through that money which was with me at that moment into a big tank as I knew the evil disposition generated by it.
208. And I said to Sivadatta: 'Alas, this money is unprofitable ~~money~~ for the sake of which there came upon me a sinful intention towards you.'
209. He ~~also~~ <sup>said the same thing and</sup> approved the throwing of the money into the water of the tank: and so of one accord we both went moneyless home.
210. But the purse was swallowed by a fish and this, being caught, by a fisherman, was sold into the hand of my sister while still alive.



211. When she went to the kitchen to prepare hospitality for us and began to cut it she saw the purse there.
212. Mistrustfully she hid it immediately in her lap, and by a stroke of fate this was perceived by our mother,
213. who asked her: 'Now, my love, what is this that you have got? She replied: 'There is nothing.' Then our mother came near to her.
214. Then through greed for money she struck her with the blade of a sword and killed her. Seeing this we came up to her in consternation.
215. And from the lap of our wretched sister as she got up in consternation the purse at once slipped down.
216. When we saw this we thought: 'This same greatly unprofitable pelf which was thrown into the tank has turned up again.
217. Those therefore are here blessed who, acting meritoriously, have forsaken this and taken refuge in the first initiation in the doctrine of the Jina.'
218. Reflecting thus we carried out the agni-samskāra for our mother, gave the house to our sister and were initiated in the presence of a guru.
219. So, meditating on this previously experienced fear I let fall the word 'Bhaya' as I was entering the niśīthikā.
220. Then in the second watch the sādhu Suvrata was very frightened as he entered there and said: 'Mahābhaya.' So Abhaya asked him why.

#### The narrative of the muni Suvrata

221. Then he said: 'I was <sup>a head</sup> of a family from a village in the region of Anga, by nature courageous. One day a robber band fell upon ~~me~~ us.
222. In fear of them I ran away with the people of the village and lay hid near the house. Then the thieves reached my house.
223. My wife said to them: 'Why do you not take the women?', but the wretched woman did not know that I, her husband heard it.
224. Esteeming that she was willing they took her to their village and handed her to their chief and she became his mistress.
225. When the commotion of the raid died down the villagers came back and dwelt in their former habitations and I, too, dwelt there.



226. After I had been admonished again and again by friends I went to that village, ~~sixheartixnadesixone~~ to rescue her, though at heart undesirous of contact with her.
227. I entered the house of an old woman and after some days had gone by I spoke to her thus *courteously*:
228. 'Madam, my wife is dwelling here with the village chieftain, will you somehow go to her and tell her of my coming.'
229. The old woman did so and my wife gave her a message: 'Today the village chieftain will be going somewhere else at night.'
230. So you come here this very day at twilight.' That was what she said and I made my way to her house.
231. The village chieftain was then away from home elsewhere and she appeared to be glad in heart at seeing me.
232. She made me sit down on the chieftain's bed and, having washed my feet, she also sat down ~~next to me~~ at the door of the house near me.
233. Meantime the chieftain had turned up from somewhere. She was scared and put me under the bed.
234. She washed the feet of the chieftain as he was sitting on ~~the~~ that very bed and then she began to speak.
235. 'Lord, if my husband comes what will you do to him?' He replied: 'I shall send him back after showing him due respect.'
236. Then she wrinkled her brows and he, divining her mood, said: 'I made a joke.'
237. but this would be intention: if I see that he has come here I will flay his hide.' She was pleased when she heard this and
238. pointed me out to his view as I lay under the bed. He seized me and tied me to a post with a moist thong.
239. Then that brutal fellow beat me mercilessly with heavy blows of fist and stave. But when they were asleep ~~a~~ through my deserts there came there my dog,
240. and this loving friend ate through the thongs which bound me and when my body was freed I went up to the village chieftain.



241. I seized his sharp sword and unsheathed it and made that woman of evil disposition get up so that the village chieftain might not get up.
242. 'If you call out, you wretch, then with this sharp sword I shall cut your head off,' I said and, putting her in front,
243. set off at once with all speed towards my own village. I had gone far when the whole night passed:
244. then in fear of the robber band I hid in a bamboo thicket. Meanwhile the chieftain came up with his gang of ruffians.
245. He knew our path from the track of feet, and still more, from seeing threads which had been thrown down by her (my wife) as she went along.
246. He rent me with blows of his sword which caused intense pain and nailed me to the ground with nails in the five limbs.
247. Then he took her and went back. But a monkey came up to me who had abandoned hope of life and, when he saw me,
248. ~~fell in that state~~ in that state, fell on the ground with his eyes closed in a swoon. After a little while he regained consciousness and went somewhere else.
249. Then he hurried back bringing <sup>at once</sup> two healing herbs. With one herb he extracted the nails from me and
250. with the other he healed my wounds. Afterwards he wrote characters on the ground with his hand and recounted his own story.
251. 'I was formerly a physician's son in your village, <sup>named Siddhakarma</sup> Dying, I became by the power of karma an ape.
252. At sight of you a memory of my (former) existence suddenly came to me, and with those two herbs known to me from the former existence,
253. you were thus made whole of your wounds. But now listen to my story: I have been driven out of the herd by another <sup>(powerful)</sup> monkey,
254. so if you kill him and make me lord of the herd for your favour to me I will do you a favour in return.'
255. Having made that promise he went to the robber village and killed the chieftain\*.... .. taking her I went to my home.

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\*It would seem ( and the supposition is confirmed by the numbering of the verses in C ) that a verse is missing here or rather that two verses have been telescoped.



256. Thus, honourable sir, averse from sensual pleasure through seeing the actions of my wife I undertook the prāvrajyā which is very faultless.
257. So, Abhaya honourable sir, this great fear experienced aforetime came back to my mind and I uttered the word 'Mahābhaya'.
258. Now the muni named Dhanada came in there in the third watch and said: 'Atibhaya': so Abhaya asked him:
259. 'Whence is your intense fear?' He said: 'This was experience of old.' Abhaya asked: 'Tell me, reverent sir, how this was experienced by you.'

The narrative of the muni Dhanada

260. Then Dhanada said: 'In a village near Ujjain I was once the son of a ksatriya family illustrious by its virtues.
261. I, a young man, espoused in pride of race a girl born of an excellent family living in the city of Ujjain.
262. I took my sword and set out for my father-in-law's house to fetch her. At the hour of twilight I arrived at the burial-ground of Ujjain.
263. I saw a woman, her lotus face covered with a strip of cloth, wailing with piteous voice near a man empaled on a stake.
264. Compassion was evoked in me and I said to her: 'Why do you weep, lady?' Then in a faltering voice she started to recite:
265. 'How shall suffering be told to him who has not attained to suffering, who is unable to restrain suffering, who does not suffer with the suffering?'
266. Listening to her words I was seized by intense pity and said: 'Lady, listen to a little verse of mine:
267. I have attained to suffering, I am able to restrain suffering, I suffer with the suffering, so let suffering be told to me.'
268. 'If so, then listen: the man who is on this empaling-stake is my husband brought to this condition by the king's men.
269. He is still alive today, this is why I have come bringing food at once but I cannot feed him.
270. So <sup>good sir,</sup> lamenting because my efforts were fruitless I began to weep when I questioned by you who showed compassion.

(was)



271. So do me a favour: put me on your shoulders so that I may feed this my husband with my own hand.
272. You must not look up towards me, noble sir, so that I may not be ashamed as I am standing on your shoulder.
273. Letting go my sword on the ground I placed her on my shoulder and she cut off flesh belonging to the man on the stake.
274. Many drops of red blood fell upon me but I thinking them to be drops of water stood calmly there.
275. At last I grew tired and looked upwards and saw the terrifying action of that horrible woman.
276. My whole body quivering with fear I let her fall to the ground, forgetting my sword which I had previously left on that spot.
277. Whilst I fled with all speed and reached the city gate she picked up that sword and ran along there after me.
278. And straightway with a blow of the sword that woman of sinful deeds cut off one of my buttocks which was lying outside the city gate.
279. ~~lamenting, I addressed the compassionate divinity of the city~~ She picked it up and went away and I lay as I fell, lamenting most piteously before the durgā of the gate.  
was told by
280. Wailing, I ~~addressed~~ the compassionate divinity of the city: 'These are our boundary limits with the śākinīs.
281. Whatever is in front of the city gate, whether two-footed thing or four-footed thing, that is theirs: whatever is within all that belongs to us.
282. So your buttock being outside the city was not protected by me, but do not weep, I will soon put it right for you.
283. So saying, that inapprehensible divine being, exercising her grace restored my buttock in the condition that it was before.
284. After I had made great obeisance to her I went to my father-in-law's house and, seeing the door shut, looked through an aperture.
285. There I saw my mother-in-law and my wife eating meat and drinking wine with extreme relish.



286. Now meanwhile my mother-in-law said: 'This meat is very sweet. Then this is what my wife replied:
287. 'Mother, this <sup>is</sup> (meat) off your son-in-law.' Then she recounted the whole story as previously told (up to the point where) my buttock was cut off.
288. Aghast with fear I went home and, the desire for release being induced in me, I undertook the prāvraiyā at the feet of a guru. Of such nature was my intense fear.
289. Then in the fourth watch the sādhū Yaunaka said: 'Bhayātibhaya' and told his own story to Prince Abhaya:

The narrative of the muni Yaunaka

290. There was a burgher of Ujjain, Dhanadatta whose wife was Subhadrā. I was their son and my wife was called Srīmatī. 5/
291. Because of her love for me she would drink every day the water in which she had washed my feet, whilst I with loving mind would not cross her word.
292. Thus time passed. One day she told me: 'My dearest one, I have an intense longing to eat the flesh of a mrga-puccha.
293. If through your kindness I do not soon get <sup>it</sup> then my death will occur certainly: now that you know this do what is fitting.'
294. I said to her sadly: 'Tell me darling, where are those mrga-puccha creatures, so that <sup>1</sup> may fetch their meat.'
295. She replied: 'In the city of Rājagṛha in the mansion of king Śreṇika is their pasturage: this is the report I once heard.
296. So go there, dear, if there is cause for me to live.' After this speech I made my way to the outer park (of Ujjain).
297. Resting there I was watching the various amusements of the courtesans who, accompanied by their lovers, had come there to engage in sports,
298. when from among their midst a courtesan named Magadhasenā, possessed of a lovely body, was carried away by some bird.
299. Then her attendants screamed out in a loud voice: ~~XXXXXXXX~~ 'Run quickly, run quickly, our lady is being carried off.'
300. Hearing this I at once let fly an arrow filled with ... (?) ... and killed that evil bird in the sky.



301. Magadhasenā fell from its claw into the water of the lake and, getting out of it, came up to me.
302. She said to me courteously in a gentle voice: 'Sir, do me a pleasure, come to my plantain arbour.'
303. There I went and, having bathed and dined and put on fine clothes which she gave me, I ~~x~~ sat down on her bed of pleasure and she asked me:
304. 'Good sir, from where have you come and what is your business.' Thus interrogated I told my story to her.
305. Then said Magadhasenā: 'You are straightforward and you do not perceive your wife's nature. She is indeed of extremely evil disposition.
306. If she were of a good disposition and you were dear to her how would she send you away from home on this pretext.'
307. So ~~saying~~ spoke she: then I said to her: 'Dear lady, do not say this. In quality of virtue there is no conduct to equal hers.'
308. Knowing that I was extremely infatuated with her and aware of my intention Magadhasenā at once grew silent on that subject.
309. As she talked she fastened on my head a cūḍāmaṇi saying: 'Let us go into the city, there is a festival going on there
310. Then she set <sup>filled</sup> out with me mounted on a chariot whilst all quarters ~~resounded~~ with the sounds and echoes of various musical instruments ~~xxxxxxxxxxxxxx~~ resounded
311. from the hubbub of the people coming in. Then a great elephant whose rage was terrible to behold, having uprooted a tree, came ~~ix~~ scaring the crowd of men and women.
312. Through my skill in elephant lore I overpowered it in a trice and won unstinted acclamation from that crowd.
313. Rejoicing in mind the people praised me with manifold voices and I arrived at her house which was as delightful as an aerial palace of the gods.
314. Scarcely a moment and she said to me: 'Today, my good sir, I must go and dance before king Sreṇika,
315. so come along, you too, darling.' Then I replied: 'You go, I shall stay here as sleep is ~~xxxx~~ coming over me.'



316. So saying she went off and ~~we~~ began to dance before the king and I too went there in order to get the mr̥ga-puccha flesh.
317. As the men on guard were busy at the spectacle I attained my aim and got the mr̥ga-puccha flesh and hid it there.
318. Whilst I was about to slip away unobserved the guardians somehow learned of the stealing of the flesh and informed the king.
319. The king wrinkled his brows and thought: 'This must not be,' but as nothing was said I was unafraid.
320. I remained there in one spot looking at the famed courtesan Magadhasenā dancing with various undulating movements.
321. When the great king, delighted with her skill in dancing conceded her three boons, she pronounced these (words) ~~for~~ for my sake:
322. 'He who has taken the mr̥ga-puccha flesh is also he <sup>who</sup> saved my life, great king, where is he here, my beloved, adorned with a cūḍāmaṇi?
323. Hearing this speech emitted from her lotus mouth I said: 'Darling, it is I who am standing here.'
324. Then she addressed the king: 'Your majesty, from among the three boons which were previously accorded to me grant me two
325. He replied: 'Tranquilly ask whatever of them you may desire.' She said: 'With the first may there be safety for this man.'
326. With the second may he become my husband.' This was approved by the king: and having obtained the favour she came home with me.
327. When some days had passed I said to Magadhasenā: 'I am going to my own city, dear, if you agree.'
328. She replied: 'If you really must go then take <sup>me</sup> and set out, that is settled,' so she agreed to my proposal.
329. With her third boon she got herself released from the king and swiftly all the preparations for departure were completed.
330. Accompanied by her I set out for Ujjain and at length arrived outside (the town) and left her there.



331. As I went to my house by night with my sword I saw my wife asleep with a paramour.
332. Then in the grip of anger I drew my very sharp sword and struck that wretch so that his life left him.
333. Remaining hidden nearby I saw her rouse up at once and cast that man who had been cut up into pieces into a grave.
334. And even as I looked she filled that grave with soil and erected a monument on it and anointed it and tended it.
335. I watched all this and then when she was asleep I went out and recounted the story to the courtesan Magadhasenā.
336. Accompanied by her I went back to Rājagṛha and then having spent some time in pleasure there came back to Ujjain.
337. My father and mother were cheered by seeing me and then I went to my wife's house without revealing to her my mood.
338. When I turned up in the courtyard of the house she asked me with hypocritically assumed joy: 'Why were you so long in coming, my lord?' Then I replied:
339. 'Because of you, darling, who asked for the mrga-puccha flesh so much time has elapsed and yet I could not get hold of it anyhow.
340. So unwillingly with a sad heart, my dear, I have now come here somehow out of love for you.'
341. 'Very well,' she said. Whilst I remained there I saw that offerings were made daily to that monument with the best gruel.
342. Then I pondered this in my mind and thought: 'She is still making offerings to that lover through her infatuation.'
343. Then next day I said to her: 'Today, darling, make me a guest-offering with a ghṛta-pūrṇa full of lumps of ghee:
344. nor must any ~~any~~ of it be given to anyone else until I have eaten of it.' She agreed~~ed~~ saying: 'So be it.'
345. and added: 'Why do you say such a thing, my lord? Can any other person be dearer to me than you that I should give to him first?'



346. As I was seated to one side at a fitting time for eating she picked up in her hand the hot ghṛta-pūrṇā which she *had* previously taken down,
347. and threw it into a pot saying, the wretch, 'It is burnt, it is burnt.' Then, Abhaya, I said: 'Again today what about that and what about you and
348. what about your lover?' When I said this she fell into a violent rage and, taking that red-hot cooking vessel of ghṛta-pūrṇā,
349. she pursued me fiercely as I fled, shouting: 'I will kill you and, devoid of pity, threw that pot of ghee onto my back.
350. My body burned, I somehow reached my parents' house and when in time it healed I undertook the prāvrājyā inspired by the desire for release.
351. So, noble sir, recalling such an intense fear that I had experienced I said: 'Bhayaṃ Abhaya', in place of the niśīthika.
352. At that point the sun being risen, Prince Abhaya who had fulfilled the paṇṣadha went outside and saw that necklace.
353. He thought: 'This is why the sādhus spoke the words 'Bhaya' etc. but, devoid of desires, they here evinced no desire.
354. So blessed are they who have acted meritoriously and fruitful their life. In the whole world of living beings who could be like them?'
355. Thus prince Abhaya meditated outside the munis' abode and, taking the necklace, handed it to his father, the king.'
356. So, grāvaka Kupcika, thus are good sādhus devoid of desires. Then Kupcika retorted: 'They are different, you are not that *like*.'
357. Thus in the Munipaticarita there has been narrated the second tale, that of Suṣṭhita and the other ascetics, which deals with the intense fear (felt) when the necklace turned up

### III. The Parable of the Lion

358. 'But you are like the lion.' 'How?' asked the sādhu. Said (Kupcika): In Benares King Jitasatru had an excellent doctor.
359. His two sons were ignorant of <sup>medicine</sup> ~~science~~ when their father died, so they were not put in their father's place but another was made physician.
360. In contumely they went away and, having studied the science of medicine in a foreign country they set out (on their return). They saw a blind lion in their path and



361. x the younger one, remembering the words of his teacher: 'Medical treatment should be given to the afflicted, the unprotected and others in like case,' healed the lion somehow
362. As the elder one could not restrain his brother he thereupon at once climbed a high tree.
363. But the other one, having done a kindness, was eaten by that undiscerning lion which was long a-hungred. When the lion had gone elsewhere
364. the elder one came down from the tree, reached his own town and, taking his father's place, became the recipient of honours there.
365. The ill which was done the beneficent physician by that lion has been done by you to me in stealing my money, ~~great~~ <sup>great</sup> muni.
366. Thus in the Munipaticarita which resembles a fragrant lotus with the munis for bees, this tale of the lion, the third, has been told by Kuncika.

#### IV. The Parable of Metārya

367. Then spoke Munipati: Do not say such a thing, grāvaka, but be calm in mind and listen to the parable of Metārya.
368. King Caṇḍāvatamsaka in Sāketa had a queen Sudarśanā and she had two sons, Sāgaracandra and Municandra.
369. Now the second wife of the great king was named Priyadarśanā and she also had two sons, Guṇacandra and Bālacandra.
370. When his father died Sāgaracandra became king whilst Municandra enjoyed Ujjain as the appanage of a prince.
371. Now one day the king said to his cook: 'Bring me <sup>some</sup> cake quickly as I engaged in riding horses.'
372. She had picked up a sweetmeat in her hand and gone outside when Priyadarśanā said to her: 'What have you got with you?'
373. She replied: 'I am taking a sweetmeat to the king.' ~~Then~~ Priyadarśanā took the cake in her hands which were smeared with poison,
374. then handed it to the other and she to the king, but he breaking it in two gave it to Priyadarśanā's sons thinking: 'they are young.'
375. They ate it and were/drugged by the poison but were cured by the king through drinking manijala. Then they came home.



376. Sāgaracandra then said to the cook: 'How did the sweetmeat become smeared with poison?' She replied: 'I do not know
377. but just now your mother rubbed ~~ed~~ it for a long time in her hands.' Then he upbraided her (the queen-mother) saying: 'Ah, wretched woman, ~~it~~ had I died
378. without embracing the creed of the Jina I should have been made into a fitting recipient for an evil fate. Why did you not take the kingdom when it was offered to you previously?'
379. So now take the kingship and bestow it on your own sons.' Thus having relinquished and what went with it Sāgaracandra became a muni. *(the kingship)*
380. In a company of sādhus at the feet of rightly acting sūris having studied the twofold teaching he soon became proficient in the sacred law.
381. Now one day the sādhus of Ujjain came along there and were asked by the sūris: 'Are the sādhus alright there?'
382. 'They are well,' they replied, ' but a son of King Municandra and the purohita's son are causing annoyance to the sādhus.'
383. Hearing this report Sāgaracandra asked (leave of) his sūri and made his way to Ujjain in order to enlighten them.
384. He abode in a dwelling in the midst of good sādhus and when the time for eating arrived he took his platters for alms
385. and set out but the munis kept him back (saying) 'Be our guest.' He would not stay but said: 'Show me some (staves?)'
386. \* ... .. This being settled by the sādhus he went to the king's palace *dharmalābha*
387. Arrived at the kitchen he gave the ~~blowing~~ in a loud voice but was restrained by the women of the king's household with soft speech.
388. He pointed to his ears and said in a loud voice: 'I am deaf. Why, śrāvikās, do you ~~span~~ talk to me in soft tones?'
389. As he spoke thus he was espied by the king's son and the purohita's son and making a disturbing din they came up to him.
390. They said: 'Do you know how to dance?' He replied: 'I do but play the instruments.' It was arranged thus but they did not know how to play anything.

\*This half-verse appears to be hopelessly corrupt.



391. He told them: 'Clever you are, you do not know anything.' Angered by his words they finished playing and came up to the sādhū to kill him.
392. By his skill in <sup>wrestling</sup> ~~fighting~~ he ~~knocked them down~~ <sup>(put out of joint)</sup> ~~(breaking)~~ their limbs?) then went out and reached the garden and stood there in meditation.
393. At the meal-time the king called the lads and when the people looked for them they were found lying on the ground ~~unconscious~~ unconscious.
394. The people told the king of this and together with the purohita he saw them there, then went up to the sādhū.
395. The king realised that this was his own full brother, Sāgaracandra who had become, so it was said, a great muni. The monarch fell at his feet
396. but the other upbraided him (saying): 'Will you teach your sons (better) for they are causing annoyance to sādhū? Shame on your kingly duty.'
397. The king said: 'They will not do this again, release them.' The muni replied: 'If they undertake the prāvrajyā there will be release for them.
398. This being agreed on, he made his way to the royal court together with the king. He then inducted them in the prāvrajyā and the king's son took the sūshu-vrata.
399. Then the purohita's son took the vrata with repugnance ~~then he was enlightened~~ after being enlightened by Sāgaracandra and both in the end became gods.
400. [Then the purohita's son was asked?...] ... .. He replied: 'My friend, I must be enlightened by you in the duty of a śramana.'
401. With the name of Metārya he was born to a meda woman in Rājagṛha. But she previously had been told by the wife of a merchant:
402. 'If by some chance we should give birth at the same time then give me your child and I will give you mine which will have been destroyed by the fault of my karma.'
403. Somehow by divine interposition they gave birth on the same day and she handed over <sup>the</sup> son to the merchant's wife and
404. the latter gave her daughter to the meda's wife who showed it to her husband saying: 'This is my daughter still-born because of an evil karma.'
405. And Metārya reputed amongst all the people to be the merchant's son had what he desired through the enjoyment of excellent desserts.



406. When he had quitted the state of boyhood and mastered the arts and reached an attractive adolescence his father chose for him eight fine girls of great beauty.
407. At that juncture came along the god to whom ~~alm~~ision has been made previously and who was formerly known as Muncandra's son.
408. He caused him to remember his former existence and said: 'Why do you not take the initiation in the creed of the Jinas?' He replied: 'I have no desire to.'
409. The god devised a statagem (thinking): 'As he has not come to misfortune he does not understand.' So he assumed the body of the meda and spoke thus, weeping:
410. 'If my daughter were living today then her marriage would be being (celebrated) in my house.' Then the meda woman said:
411. 'Do not weep, this is your son.' Then the meda woman recounted everything and the (real) meda, being enraged, dragged him away from the celebration (saying): 'You evil boy'
412. 'How is it that you who are my son are marrying the daughter of merchants?' Then he took him in his hand and threw him into a pit, but said: 'Let food and
413. drink be dropped into his mouth.' Then (the god) in his divine form said: 'Take the vow.' He (Metārya) replied: 'Who are you?' The other answered: 'I am a god.'
414. From the world of heaven I have come here in order to enlighten you.' The other remembering his (previous) birth said: 'I, your servant, have been humiliated.'
415. The god replied: 'I will cause the king's daughter to be given to you so that you may be without stain among the people.' The other said: 'Do so.'
416. Then he created a goat which excreted jewels and in the meda shape the god took them and gave them to king Sreṇika saying:
417. 'Give your daughter to my son.' Then the king's men thrust him back ... .. but Abhaya said: 'Whence is the provenance of the jewels?'
418. The meda replied: 'The goat excretes them.' So Abhaya said: 'If you give it to the king, the king's daughter <sup>will</sup> be given you'
419. So the meda gave the goat to the king but in his house it excreted filth. Then Abhaya told him: 'Take it away.' Again (it excreted) jewels there.]
420. Abhaya asked the meda: 'Is this a divine creature?' He replied: 'It is.' Then Abhaya continued: 'In Rājagṛha



421. cause to be made a great hall and a road, easy of access, to the Vaibhāra mountain and cause milk to be brought from the ocean of milk, then your son
422. will be placed under the chattra of Śreṇika and will marry the king's lovely daughter.' When all was accomplished he married the king's lovely daughter,
423. and then afterwards the eight girls chosen previously. Meantime the god said again: 'Undertake the prāvrajyā.'
424. He answered: 'Spare me twelve years and for so long let me dwell in the household life.' 'So be it,' said the god and went to the world of the gods.
425. When the time fixed was fulfilled he came back and said: 'Take the initiation;' but after being spoken to by the women the god (went away and) came back a third time.
426. Then (Metārya) undertook the prāvrajyā and studied the sūtra. His mind purified, as a proficient monk, he embarked on the noblest austerity of the solitary life.
427. So whilst wandering over the earth which is adorned with towns and villages and hamlets he arrived at the house of a goldsmith in the city of king Śreṇika.
428. He went inside the house in order to get alms. Then a curlew pecked up some grains of gold destined for the Jina's temple.
429. He (the goldsmith) came (back) and could not see them so he asked the sādhu, but (the latter) would not say anything. So he bound a thong round his head in the suspicion he was a thief
430. ... .. so that his two eyes at once burst out and destroying the accumulation of karma he reached jñāna and mokṣa.
431. Nor did he tell of the curlew that by it the grains had been eaten. At that juncture there came along a carrier of wood.
432. He dropped the logs and a small piece caught on the neck of the curlew and it vomited up the grains. Then the goldsmith was terrified.
433. Learning of all this from the people Śreṇika was angry and despatched his men to apprehend the goldsmith.
434. He shut his door, tore out his hair and donned a (monk's) robe and when brought along together with his family he gave the dharmalābha to the king,
435. who said: 'It is well that you have put on the insignia of a sādhu? ... .. If ever you and your family abandon them then there will be no escape for you from me.'



- versed in
436. Thus he praised the great muni Metārya, ~~possessed of~~ the fourteen pūrvas and shining with the jewels of forbearance, compassion and knowledge, he himself being full of the weight of reverence.
437. 'I do reverence to the rsi Metārya who, meditating on life, in the transgression of the curlew, out of compassion for living creatures, (did not betray?) the curlew:
438. Metārya whose eyes had burst out of his head through his agony, like the Mandara mountain was unshakeable in restraint
439. Here the story of Metārya has been related in brief only to recall it: it is to be found elsewhere in the scriptures.
440. How will munis ~~xxxxx~~ who, like Metārya with the curlew, do not ~~even~~ name a transgressor, even at peril to their lives, steal the property of others?
441. Thus in the Munipaticarita which charms by its euphonious verses the tale of Metārya, the fourth, has here been told by Munipati.

#### V. The Parable of Sukumālikā

442. Then said Kupcika: 'Munipati, you are not like Metārya since your whole action is like (that of) Sukumālikā.
443. In Campā Jitaśatru was king and Sukumālikā his loved (wife). Infatuated with her he became neglectful of the affairs of the kingdom.
444. After making his son king and taking him with his wife to the forest his attendants abandoned him whilst overpowered by the intoxication of wine.
445. After regaining consciousness and going towards the north he gave his own flesh and blood to his queen who was hungry and thirsty.
446. He arrived at Benares with a merchant's caravan and stayed there but his wife who had become infatuated with a crippled man pushed him into the river.
447. By the force of karma he clambered out and became king in the city of Supratishitā. (One day) he heard that his own wife had come there as a mendicant,
448. carrying the cripple on her head, roaming from house to house and being given much alms by the people who were delighted by the cripple's singing.
449. She vaunted her virtue before the people saying: 'This cripple is my husband, given me by the gurus and so I am keeping him.'
450. Having bidden her to him hidden by a curtain the king asked: 'Who are you and who is this cripple?'



451. Being asked she replied: 'This cripple is my husband who was wedded to me by the gurus and I am a devoted wife.' Then said the king:
452. 'Indeed you were a devoted wife when you pushed into the river him the blood of whose arm you had drunk and the flesh of whose thigh you had eaten.'
453. So saying he drove her out from the territory of his city and as king enjoyed the royal felicity obtained by his deserts.
454. Just as the ungrateful Sukumālikā threw into the river the one who had saved her life so have you treated me by stealing my money.
455. In the good story of the muni Munipati which is like a flower garland for swarms of bees (represented) by the minds of men the history of Sukumālikā, the fifth, has been by Kuncika.

#### VI. The Parable of the Noble ~~Bull~~ Steer

456. 'Do not say I am like Sukumālikā,' replied Munipati, 'like the noble bull I will make you believe.'
457. In the city of Campā a Saivite for the sake of religion let loose a bull in the govarga when it reached maturity.
458. It was excessively arrogant and ~~exaggerated~~<sup>overcame</sup> the other steers; and being strong and of massive body remained always undisturbed.
459. One day by the power of fate it suddenly attained to (a spirit of) goodness and, leaving the govarga, stayed in the city.
460. Even though struck with sticks it would not grow angry, and with excellent perception having realised the results of evil-doing, became known among the people as the 'noble bull.'
461. Now a good śrāvaka (named) Jinadāsa who knew the words of the Jina ~~dwelt~~ there; and in the black fortnight was engaged in an austerity (i.e. the kāyotsarga) in an empty house.
462. By night his immoral wife (went) to his empty house and slept with another man on the best bed.
463. On that bed on its four feet there were iron spikes and one of these pierced through the foot of Jinadāsa.
464. Even though his body was ~~cracked~~ racked by the torment of it that enduring disciple remained engaged in his austerity,
465. until through the extinction of life owing to the very great pain he went to another world and was reborn as a god with a divine body.



466. Meantime she, having revelled in her lechery the night long picked up the bed and set off for her own house.
467. When the bed was lifted up suddenly Jinadāsa's body fell on the ground. Seeing it she was terrified
468. and reflected in her mind: 'As my husband has come to his end through my fault I shall have an ill name here.'
469. Meanwhile that great bull came along to that spot by some chance. She smeared its horns with blood and ~~raised the alarm~~ <sup>raised the alarm.</sup>
470. When people arrived she said: 'My husband has been killed by this (creature) whilst engaged in the kāyotsarga. (The bull) shook its head.
471. Not knowing the real truth the people began to calumniate it. One day it appeared before the judges and
472. taking on its tongue the (red-hot) iron bar as given to ~~the~~ others, it vindicated itself and regained its repute.
473. So, śrāvaka Kupcika, if you do not believe me by my words I shall assuredly make you believe me by (ordeal by) pots and pitchers and so on.
474. Then Kupcika said: 'Who does not believe by these means?  
... ..
475. In the charming story of Munipati which is like a divinity spreading the essence of passionlessness this tale of the bull, the sixth, has been told by the śramaṇa Munipati.

## ~~476.~~ VII. The Parable of the Tame Koil-bird.

476. Quite different is ~~is~~ your action, it resembles the action of the tame koil bird: just listen. This bird was of a very evil disposition among the small creatures living on dry land
477. Owing to its very nature when it was sunk in the power of sleep by night its eyes regularly became clotted up with foulness,
478. and always on waking it could not see anything at daybreak and devoid of the faculty of sight it could not move about.
479. Then when flies consumed the foulness in its eyes and its vision became clear that ungrateful <sup>wretch</sup> would eat them all up.
480. Even so, Munipati, <sup>you</sup> who were restored to life by my effort have coveted my wealth. How do you not resemble the tame koil bird?



481. Thus in the Munipaticarita <sup>(and disputer)</sup> which is like tranquillity descending in the ocean of ~~the~~ desire ~~for release~~ the parable of the tame koil bird, the seventh, has been told by Kupcika.

~~482x~~ VIII. The Parable of the Ministers.

482. Then Munipati said: 'How do you say that I, a great muni, who know the Jina's teaching, am like a tame koil bird?

483. Words must be spoken after reflection as spoke those excellent ministers, possessed of discrimination and endowed with fourfold intelligence.'

484. Kupcika said: 'How was this?' Then Munipati replied: 'In Campā there was of old a needy burgher (named) Dhanapāla and

485. another burgher, Dhanadatta, (newly rich?). They had two daughters, Dhanasrī and Kanakasrī. One day these friends

486. went to a tank to wash. Leaving her jewellery there Kanakasrī started to bathe in the tank.

487. The other girl, having no ornaments because of her poverty, seized the jewellery and went home; nor would she hand it over when called on.

488. A case was brought in the royal court and the ministers told Dhanasrī: 'Wear the jewellery.' No sooner done than they knew

489. that it was not hers because it was either not put on in the right places or, when put on in the right places, it had no proper lustre.

490. Then they told Kanakasrī: 'You put on this jewellery now.' She put it on and everything was in its place,

491. and very lustrous. Seeing this they pronounced: 'This jewellery belongs to her and not to the other girl.'

492. The case being thus decided Dhanapāla was punished by the king whilst Dhanadatta, dismissed with respect, went home.

493. Thus in the Munipaticarita which resembles a sprinkling with the very potable water of tranquillity the tale of the ministers, the eighth, has been told by the muni Munipati.

IX. The Parable of the Bajuka.

494. So, śrāvaka Kupcika, sādhus are like the ministers, and being ~~with~~ <sup>without</sup> passion or fault or delusion they say nothing false.

495. Again Kupcika replied: 'Munipati, an ingrate like you there is none save the bajuka. Just listen to his story.

493 The Jaina classification of buddhi is fourfold: "buddhis' catunvidhā rūpāṭhikī  
vaiśāyikī karmajā pāriṇāmikī ca."



496. A certain needy bajuka having taken a durgā made of wood wandered round asking alms and in time became very rich.
497. Then he took into the forest and threw away the durgā. So later on did you act by me in stealing my money.
498. In the history of the good sādhū, Munipati which is like a lake with quivering lotuses, the tale of the bajuka, the ninth, has been told briefly by Kupcika.

~~499. Then said the muni Munipati: 'Do not, śrāvaka, say such a thing but be respectful to me and listen to my tale.'~~

#### X. The parable of Nāgadatta.

499. Then said the muni Munipati: 'Do not, śrāvaka, say such a thing but be respectful to me and listen to my tale.
500. King Jitaśatru in Benares had a very dear friend, a merchant named Dhanadeva whose wife was Dhanasrī.
501. Their son, Nāgadatta, was extremely intent on the doctrine of the Jina. (One day) when he went to the Jina's temple he saw a maiden (named) Nāgavasū.
502. She too saw him and fell in love with him. When she reached home her father whose name was Priyamitra learned of the incident and
503. gave her (to Nāgadatta) but he did not espouse her as his mind was set on asceticism but she, being in love, would not abandon him as if she were a woman tied to a husband.
504. The city constable saw her and asked for her but was refused being told: 'She has been given to Nāgadatta, how can I give her to you?'
505. Then he began to search for some fault in Nāgadatta. Now by some chance the king's ear-jewel was lost.
506. It was sought for but not found. However the śrāvaka Nāgadatta as he was going to the Jina's temple in the twilight saw it as it had fallen on the road.
507. Alarmed in mind at the sight of it he turned into a side-road but was seen by the constable who understood the reason when he espied the ear-ornament.
508. He thought: 'I have found a means to catch him,' and laid the ear-ornament on his neck as he was engaged in the kāyotsarga.
509. (Nāgadatta) was apprehended with the jewel and the king informed. At the royal bidding he was taken to the burial-ground for execution.
510. Learning that he was being taken away Nāgavasū fell into piteous sorrow and stood in the kāyotsarga, saying to Sāsanadevī:



511. By the power of the sacred law, gracious lady, save this my loved one from this tribulation by your grace.
512. Meantime he was placed on the stake by the men charged (with this duty), and she took refuge in three boons through the power of Sāsanadevī.
513. At the bidding of the constable he was struck with a sword on the shoulder but (the sword) was changed into the form of a garland of fragrant flowers.
514. The executioners reported this to the king who had him (Nāgadatta) brought into the city with respect and pardoned him entirely.
515. The unworthy constable was banished by the king when he had learned about the incident and all his household wealth taken away.
516. When (Nāgadatta) heard the story of the kāyotsarga and so on he married Nāgavasū and enjoyed joys with her undisturbed.
517. Later on he undertook the prāvrajyā in the company of a good guru: he kept to the estate of a sramaṇa and, achieving the abandonment of life, he came into existence in the god-world.
518. So śrāvaka Kupcika, ponder this well in your heart that if even śrāvikās are thus devoid of desire and firm in the faith
519. then how can munis be covetous of money belonging to others? 'Others are like that but not you,' replied Kupcika.
520. Thus in the Munipaticarita which resembles an ocean of jewel (formed by) the virtues of good sādhus, the salutary tale of Nāgadatta, the tenth, has been related by Kupcika.

#### XI. The Parable of the Carpenter.

521. Again Kupcika said: 'There is no doubt: you are like the forester.' Munipati replied: 'Tell me how.' Said Kupcika:
522. A certain carpenter who had gone to the forest for the sake of timber saw a lion and being afraid, climbed to the summit of a tree. He saw a she-ape and
523. was scared but she reassured him saying: 'Do not be afraid.' At length at night he began to be drowsy.
524. Then the ape put him in her lap and made him sleep nor did she throw him to the lion though the latter demanded this in manifold ways.
525. Then he got up and the aforesaid ape slept in his lap; but when the lion asked him he threw her down. However she did not fall



526. but by her agility grasped at a branch of the tree and clung to it. She said: 'Shame on you, infamous man, for acting thus.
527. Meantime there came up along that road a great caravan and the lion went away and later the carpenter went home.
528. So, Munipati, by stealing the money of me, your benefactor, you have become like the carpenter: how then can you be a good sādhū?'
529. Thus in the Munipaticarita, resembling the sun which dispels darkness the tale of the carpenter, the eleventh, has here been told by Kupcika.

## XII. The Parable of Cārabhaṭī

530. Then said Munipati: 'It was by false suspicion that a certain Cārabhaṭī who destroyed a mongoose fell into great remorse.
531. In a certain village there was a man Cārabhaṭa whose wife was Cārabhaṭī and in the enclosure of her house a mongoose dwelt unafraid.
532. Cārabhaṭī had a young son and to play with him she took the young offspring of the mongoose (feeding it on) curds and milk and whey.
533. Now one day having lulled her child to sleep in the cradle Cārabhaṭī was standing at the door of the house grinding,
534. when the mongoose came up near to her, its mouth dripping with blood, having killed a snake which was minded to bite the child.
535. Cārabhaṭī with the suspicion: 'My child has been destroyed by this (beast),' killed it with a pestle and quickly rushed to where her son was.
536. There she saw her child alive with laughing face; then struck with remorse she fell into piteous grief.
537. So śrāvaka Kupcika reflect in your heart lest speaking without due consideration you are seized by remorse.
538. Thus in the Munipaticarita which is a healing herb to the desire for release the history of Cārabhaṭī, the twelfth, has been told in brief by Munipati.

## XIII. The Parable of the ~~Lioness~~ Rustic.

539. Said the śrāvaka Kupcika: 'You are like the rustic.' 'How?' asked the muni. Then Kupcika began to narrate:
540. In a forest there was an elephant, leader of a herd of elephants. Somehow a khādīra thorn got into the sole of its foot.



541. Seeing him distressed by the pain of it a clever female elephant picked up in her trunk a man who was asleep in a field and carried him thither.
542. The lord of the herd showed his foot to the man who extracted the thorn with a knife and made him cured.
543. Then the lord of the herd showed that man many heaps of ivory and pearls, and he, having tied up with withies and so on
544. the ivory, and wrapped the pearls in his own clothes, took them and together with them was escorted to his own abode by noble elephants and elephant-cows.
545. With the ivory and pearls he became a rich man. Then he informed the king about the elephant herd and the latter went there and captured them.
546. Thus in the Munipaticarita which is instructive of the path to moksa and extremely attractive, this story, the thirteenth has been told by Kupcika in brief.

#### XIV. The Parable of the Lioness.

547. Said the sādhū Munipati: ' These words are (to be well heeded) śrāvaka, he who ~~xxx~~ imputes a false accusation... ... (?) ...
548. In a cave of the Vaitāḍhya mountain there lived always a lioness. Her friends were a hind and a she-jackal. These three creatures
549. dwelt happily. One day the lioness leaving her newly born cubs went somewhere outside the cave.
550. Whilst the hind was asleep the jackal ate them up, smeared the hind's mouth with blood and cleaned her own mouth.
551. Meanwhile the lioness turned up and not seeing her offspring, questioned the jackal who replied: 'The hind has eaten them.'
552. The hind got up and was interrogated. She replied thus: ' I do not know what happened as I was asleep.'
553. Then the jackal said: 'Who can doubt her very evil deed? Look lioness, at her mouth dripping with gore.'
554. Then the hind replied to her: 'Wretched jackal, you ate those (cubs), I think so that you might impute to me a false accusation.'
555. Pondering thus as she looked at them ... (?) ... the lioness, remaining unperturbed, said: 'Deer, make a vomiting.'



556. She vomited and the lioness searched but did not perceive there meat or bones; on the contrary she found green ~~grass~~ grass and such like.
557. She recognised (the hind was) guiltless, then she made the jackal vomit and there she perceived the claws and so on ~~of~~ belonging to her offspring.
558. Enraged, she killed the jackal and showed respect to the him. Observe the discernment of the lioness, Kupcika, even in her brute nature.
559. Thus in the Munipaticarita which is productive of pervasive and very pure enlightenment, the story of the lioness, the fourteenth, has here been told by Munipati.

#### XV. The Parable of the Lion.

560. Despite that speech, the merchant, carried away by delusion, replied: ' You have become like the frozen lion. Listen this
561. Near the Himavanta mountain there was an anchorite's hermitage and there in a cave of the near-by mountain lived a forest man
562. Intent on righteousness by continued practice of penance he had become especially compassionate. One day ~~the~~ lion, suffering from the cold, penetrated into his cave.
563. Through his compassionate heart that forest-dwelling man did not impede its entry, and, once entered, the lion ate him up.
564. Just as that forest man despite his extreme kindness was destroyed by that wicked lion so have I been (treated) by you
565. Thus in the Munipaticarita, which is attractive and delights the minds of discerning people, the story of the lion afflicted by cold, the fifteenth, has been told by Kupcika.

#### XVI. The Parable of Kāṣṭhamuni.

566. Having listened to Kupcika's words the muni Munipati replied: 'Hear the parable of Kāṣṭhaśreṣṭhin, the duty of a śrāvaka.
567. In Rājagṛha there was of a principle guildsman named Kāṣṭha. His wife was ~~Vajra~~ <sup>Vajra</sup> and their son was Sāgaradatta.
568. There was a parrot named Tuṇḍika and his wife, a mynah named Madanā and the merchant's favourite cock who had fine markings
569. One day Kāṣṭhaśreṣṭhin set out somewhere for the sake of trade and entrusted to his wife his whole house with its stock of money and valuables.
570. But as soon as the merchant had gone that unworthy wife, abandoning decency, set her mind on lechery, being infatuated with a puspa-bajuka.



571. Madanā, seeing that baṭuka going in and going out every day at an unseemly hour, with jealous mind, screeched in a raucous voice:
572. 'Who is this who comes to our master's house at an unseemly hour, who is weary of life that he does not fear our lord.'
573. The parrot restrained her, (saying): 'Madanā, keep silence here about this business: whoever is loved by Vajrā is indeed our master.'
574. But Madanā replied: 'Wretch, you are desirous ~~for~~ of your own life and when an infamous thing is seen in our master's house you overlook it.'
575. The parrot said: 'She will kill you,' but Madanā would not desist and so the wicked woman killed her by wringing her neck.
576. One day two sādhus arrived there at the house for alms and one noble muni turning to the other said this:
577. 'Whoever shall eat the head of this cock which is seen here, possessing markings on every limb, he will become a king.'
578. The baṭuka who staying there in hiding by chance overheard this, so he then said to Vajrā: 'Give me the flesh of the cock.'
579. She replied: 'I will give you other meats,' but he insisted: 'Do it for me.' So at dawn Vajrā killed the cock and cooked it.
580. Not knowing the real truth she gave the flesh of the cock's head to her son as he came crying for food from the writing-room.
581. He ate it and went away and at once the baṭuka came along there. Not seeing the flesh of the head, as he ate he questioned Vajrā:
582. The flesh of the head is not here, now where has it gone?' She replied: 'I gave it to my son.' Then the baṭuka proposed an evil action:
583. 'If your interest is mine then kill your son and give me his flesh.' Through her delusion she agreed to that proposal.
584. By divine intervention their conversation was overheard by the nurse. Picking up Sāgaradatta she ~~returned~~ went to the city of Campā.
585. ~~She~~ As the king of this (city) had died childless he (Sāgaradatta) was made king and through the accruing of merit enjoyed the kingship and ~~what~~ went with it.



577. Mahant, seeing that Vara going in and going out every day at an unsteady hour, with jealous mind, approached in a various voice:

578. 'Who is this who comes to our master's house at an unsteady hour, who is weary of life that he does not fear our lord?'

579. The parrot restrained her, (saying): 'Mahant, keep silence here about this business: whoever is loved by Vara is indeed our master.'

580. But Mahant replied: 'Watch, you are desirous that of your own life and when an infamous thing is seen in our master's house you overlook it.'

581. The parrot said: 'I will kill you,' but Mahant would not desist and the wicked woman killed her by wringing her neck.

582. One day two śāstras arrived there at the house for him and one nobleman turning to the other said this:

583. 'However shall eat the head of this cook which is seen here, possessing markings on every limb, he will become a king.'

584. The śāstra who staying there is sitting by chance overheard this, so he then said to Vara: 'Give me the flesh of the cook.'

585. She replied: 'I will give you other meats,' but he insisted: 'Do it for me.' So at dawn Vara killed the cook and cooked it.

586. Not knowing the real truth she gave the flesh of the cook's head to her son so he came crying for food from the writing-room.

587. He ate it and went away and at once the śāstra came along there, not seeing the flesh of the head, so he ate the questioned Vara:

588. The flesh of the head is not here, nor where has it gone? The replied: 'I gave it to my son.' Then the śāstra proposed an evil action:

589. 'If your intent is mine then kill your son and give me his flesh.' Through her delusion she agreed to that proposal.

590. By divine intervention their conversation was overheard by the nurse. Picking up Śāradatta the woman went to the city of Omph.

591. As the king of this (city) had died childless so (Śāradatta) was made king and through the securing of merit enjoyed the kingdom and that went with it.

*manoharā vāmanā*



586. The people (observing) that he had been brought there in the lap of a nurse then gave him the name of 'Dhātṛvāhana' as a nickname.
587. Vayyā, infatuated with another man, ruined the household property and the servants, being ill-used, went off somewhere in all directions.
588. Then that merchant came to his house, thinking of his profits but, finding the splendour of its affluence gone, he asked:
589. 'Lady, where is <sup>my son</sup> ~~the parrot~~, where is the nurse, where is the mynah, where is the fine cock, where is the money, where are the servants?'
590. As Vayyā gave no reply though repeatedly questioned by the merchant he asked the parrot ~~which~~ <sup>his</sup> was in ~~the~~ cage.
591. But the latter, being terrified at the thought of the strangling of his loved one, thus addressed the merchant who kept on asking:
592. 'You, master, ask me insistently but she terrifies me greatly. So what shall I do, being fallen ... (?) ...'
593. Once liberated from the cage and settled on the roof-tree of the house the parrot recounted the whole aforetold story, whatever he had seen.
594. Then taking leave of the merchant the parrot went to a place where he was unafraid, and the merchant, having (now) a distaste for riches reflected thus in his heart:
595. 'Enough of this household life. I shall take the initiation <sup>in the sacred law</sup> prescribed by the omniscient (Jina), giving away my money and abandoning the
596. So he undertook the prāvrajyā but Vayyā from fear of the king went to Campā with the baṭuka and remained there nor did she know that her son was king.
597. By divine intervention the mahātmā Kāṣṭhamuni, (now) adept in enduring the performance of penance, as he wandered about arrived at Campā,
598. and there, whilst making his round at the time of alms, he came to Vayyā's house and was recognised by her as the muni Kāṣṭhaśreṣṭhin.
599. 'He will make known my transgression to the people in the city here. Let me act quickly in such wise that he may be <sup>banished</sup> somewhere.
600. So she gave him food of loaves and such like with gold (put in it) and when he had gone she at once shouted; 'Thief, thief'

'Perhaps the reference here is to a popular nāya.



601. As he was apprehended by the constable and brought to the king's residence he was seen by the nurse and at once recognised.
602. Then, falling at his feet, she began to weep. The king said: 'Mother, why do you weep
603. She replied: 'This is your father, my son, who undertook the prāvraja. It is long since I saw him and therefore I began to weep.'
604. Then the king ushered him into his house onto the best seat and said: 'Take this kingdom, I am your servant.'
605. Vajra, learning that the incident was on this wise, aghast with fear, fled together with the baṭuka and the king became the muni's follower.
606. Then the muni preached the sacred law and he (the king) was converted by it and, with desire for release aroused in him, embarked on the duties of a śrāvaka.
607. To show him favour the sādhu remained there for the rainy season and the fame of the sacred law spread and some souls were converted.
608. And in the ~~many~~ Jina's temples there were yātras and pūjās and the brahmins became jealous of this thinking:
609. 'Through this sādhu's coming here the Jina's doctrine has acquired glory so let us ruin him by some means.'
610. Listen to what was done by the brahmins when, the rainy season being past, the noble muni went out accompanied by the king.
611. A certain wicked woman, being pregnant and being desirous of much money was sent along to the muni in the garb of a parivrājikā.
612. At the bidding of the brahmins this is what she said in the presence of all the people: 'Reverent sir, where are you going now that you have made me pregnant?'
613. Then in order to wipe away the stain on the (Jina's) doctrine produced by that speech the muni said: 'You very wicked woman, I did not give you this child.'
614. 'If my words be true then let it burst your womb and issue forth here and now as soon as this is said.'
615. When the muni had thus spoken the child burst the womb and issued forth and the parivrājikā fell on the ground in a swoon.



616. When just for a moment she recovered consciousness she implored him: 'Lord, show mercy to me, it was these brahmins who made me commit such an evil act.'
617. Then the ~~the~~ brahmins, aghast with fear, fell at the feet of the noble muni and said: 'May this crime of ours be forgiven.'
618. Then the sādhu was appeased with them all but the king commanded those brahmins to be banished on the ground that they were evil-doers.
619. The people seeing the magnanimity of the muni became steadfast in mind in the sacred law of the Jina, especially *the king.*  
~~the king.~~
620. The mahātmā Kāṣṭhamuni, having made a supreme glorification of the sacred law went elsewhere in order to enlighten the *lotus of the future.*
621. Thus in the story of the muni Munipati which is a good story for all the people the tale of Kāṣṭhamuni, the sixteenth, has been narrated by Munipati.
622. So, śrāvaka Kupcika, just as that parivrājikā went to her perdition, so he too by whom your money was stolen will go to destruction.
623. Suddenly smoke began to issue from the cavity of the mouth of the muni Munipati as he spoke possessed by anger.
624. Then Kupcika's son, aghast with fear, said to his father: 'Father why do you abuse thus this noble muni who is innocent'
625. It was not he who stole your money but I took it, so ask pardon of the noble muni with insistence.'
626. Hearing this the śrāvaka Kupcika, his every limb trembling with fear, fell at the feet of the muni and sought pardon of him with insistence.
627. The muni, the virtuous mahātmā, absorbed in passionlessness, was appeased in a moment when his forgiveness was sought, and Kupcika began to reflect thus:
628. 'Alas! Alas! In the grip of sinful delusion how did I commit this evil act of imputing a false accusation to a muni who is a treasure-house of virtues?
629. A man who, ignorant of the supreme truth, makes a false charge against sādhus becomes a recipient of misfortunes and in other existences; *and it is said*
630. that the ignominy or apprehension produced by it becomes terrible and there is also loss of ~~money~~ *material wealth* through giving an ill name to sādhus.



631. And again<sup>in</sup> the cycle of transmigration he becomes a recipient of ignominy and false accusations. So was it said by the Blessed Lord in the Vyākhyā-Prajñāpti-Aṅga.
632. Led astray by delusion I committed this sinful act: elsewhere there will be no cleansing of this (very great sin?).'
633. And so with mind indifferent to money, lodging, family and so on, he took the initiation prescribed by the Jina in <sup>his</sup> presence.
634. Kuṇḍika's son left his evil courses and, purified in mind, became an excellent śrāvaka, keeping the five anuvratās.
635. The muni Munipati went away and arrived at the city of Ujjain and wandered from village to village observing austerities.
636. His life long, he kept the estate of a śramana without stain, and in the end, dying in samādhi, was reborn in the god-world.
637. When he descends from there ~~xx~~ he will pass through human existence as a śramana following the sacred law and, freed from the stain of karma, will become an ajārāmarasiddha.
638. The tale of the muni Munipati has been told in brief; in full *it can be taken from many scriptures.*
639. He who recites and narrates and dutifully listens to it <sup>becoming</sup> ~~being~~ endowed with jñāna and other good qualities attains prosperity.
640. Whatever of my composition may be faulty in metre or meaning or words or scripturally deficient through error of delusion pardon me that it is ill done.
641. The elephant; Suśhita and the other holy men; the lion; the noble muni Metārya; Sukumālikā; the noble bull; the tame <sup>koil</sup> ~~the~~
642. the ministers; <sup>(the)</sup> Ḍaṭṭaka; Nāgadatta; the carpenter; Cārabhaṭṭi, the rustic; the lioness; the lion; Kāṣṭhamuni - these stories (have been narrated) in this order.
643. This Munipaticarita, attractive and easy to understand, has been compiled in verses in brief from an earlier narrative by Haribhadra Sūri.
644. Here the Munipaticarita which has a great content has been composed succinctly and there are some six hundred sonorous verses.
645. In the course of the Vikrama year numbered nayana-muni-rudra (1172) on the fifth day of Bhādrapada this tale <sup>was</sup> completed.
646. As long as the sun and the moon and the star-adorned firmament and the sacred law of the Jina endure let the Munipaticarita give pleasure.



<sup>2</sup>cauvviahāyaya

1. namiūṇa 'Mahāvīraṃ ~~munivai~~ <sup>2</sup>cauvviahāyaya-saṃjuyam dhīraṃ  
Munivai-carīyam vucchaṃ su-sāhu-guṇa-rayana<sup>2</sup>paḍiḥatthaṃ
2. atthi iha Bharaha-vāse <sup>4</sup>Munivaiyē nāma niruvamā nayerī  
~~munivai~~ tīe Munivai rāyā payai-jāṇa-vacchalo āsī
3. tassa ya Puhavī devī tāṇa suo jāṇiya-jāṇa-man'<sup>1</sup>āṇando  
nāmeṇaṃ Municaṇdo niya-bandhava-kumuya<sup>5</sup>vaṇa-cando
4. aha annayā narindo paliyaṃ daṭṭhūṇa jīya-saṃvego  
ṭhaviūṇa suyaṃ rajje Damaghos'-antaṃmi<sup>6</sup>pavvaio
5. abbhattha-duviha-sikkho chaḍ-jīva-nikāya-rakkhaṇ'-ujjutto  
kāleṇaṃ paḍivanno egalla-vihāra-vara-paḍimaṃ
6. pattammi siya-kāle viharanto Munivai-munī patto  
Ujjeṇī-ujjāṇe nisāe paḍimaṃ ṭhio tattha
7. govāla-dāragehiṃ pāvario <sup>7</sup>cīvarehi <sup>8</sup>bhattīe  
jāv' acchai viṣattho tē jaṃ jāyaṃ tayaṃ suṇha
8. tīe cciya nayerīe bāhiṃ <sup>9</sup>bhaṭṭo tti māhaṇo vasai  
tass' āsī <sup>10</sup>duṭṭha-bhajjā nāmeṇaṃ Dhaṇasirī asai
9. paura-tila-saṃgahāo so Tilabhaṭṭo tti vuccai jāṇeṇaṃ  
muddhattaṇeṇa na munai niya-bhajjā-coṭṭhiyaṃ duṭṭhaṃ
10. tīe ya Dhaṇasirīe bhog'-uvabhogesu lālasa-manāe  
channaṃ vikkaṇiūṇaṃ <sup>11</sup>niṭṭhiviyā te tilā savve
11. cintei tao pāvā kiṃ uttaraṃ ei vaiyare niuṇaṃ  
dāhāmi bhattuṇo 'haṃ pucchijjantī payattenāṃ
12. tak-kāl'-uppanna-maī māyāe kuṇai erisaṃ uvāyaṃ  
jeṇa na karei tattīṃ tilāṇa kaiyāvi Tilabhaṭṭo
13. bahuviha-vihāṇa-picchehi chāīyaṃ savvao niya-dehaṃ  
kāūṇaṃ kiṇhāe cauddasīe uttara-rattīe
14. gehiūṇaṃ khāyir'-aṅgāra-pūriyaṃ kara-yalammi sarāvaṃ  
bheseṃ saṃpattā bhattāraṃ khetta-khalaya-ṭṭhiyaṃ
15. paccāsannaṃ pattā puṇo puṇo bhaṇai ucca-saddenāṃ  
kiṃ Tilabhaṭṭaṃ bhakkhemi kiṃ vā tila-saṃcayaṃ savvaṃ

<sup>12</sup>cautisāyaya

1. C Vaddhamāṇaṃ 2. AB ~~munivai~~ <sup>12</sup>cautisāyaya 3. AB paḍu-hatthaṃ
4. AB Munivai nāmeṇa 5. AB āṇando 6. D nikkhanto 7. D cīvareṇa
8. B pavarehi 9. A parivasai māhaṇo mukkho B bhaṭṭo 'tthi
- māhaṇo mukkho 10. B pavara- 11. D vicchiviūṇaṃ 12. AB niṭṭhaviyā



16. vayan'-antareṇa<sup>1</sup> phukkai angāre hattha-sa<sup>2</sup> jhiya sarāve  
dhunēi uttam'-aggā<sup>2</sup> sikkhā-lucchaiya-muḥa-kamala<sup>2</sup>
17. daṭṭhuna tīe ceṭṭha<sup>3</sup> suniṭṭha<sup>3</sup> puvva-vanniya<sup>3</sup> vayanā<sup>3</sup>  
bhaya-kampira-savvango Tilabhajjito ciṭṭha<sup>3</sup> jāva
18. tāv' āgayā samīvaṇ<sup>4</sup> sā pāvā bhaṇai pāva diṭṭho 'si  
sucireṇa<sup>4</sup> ajja mae māremi tuma<sup>4</sup> sahatthena<sup>4</sup>
19. <sup>4</sup>iya evaṇ<sup>4</sup> so bhaṇio pabhaṇai mā kuṇasu erisa<sup>4</sup> devī  
dīṇe mamaṃmi āṇā-paḍicchage pāya-vaḍiyammi
20. iya evaṇ-āi bhaṇiyā sā pabhaṇai pāva kiṇ na jānesi  
jaha ahaya<sup>5</sup> Tilabhakkhā vikkhāyā devayā-bhuvane
21. tā jai jīviya-kāmo tuma<sup>5</sup> tao majjha niya-tile savve  
dehi na jāyāi jeṇa<sup>5</sup> uvaḍavvo tuha sarīṭammi
22. na ya nāma<sup>5</sup> pi tilāna<sup>5</sup> tesī<sup>5</sup> tuma<sup>5</sup> kayāvi<sup>5</sup> gahiyavvaṇ<sup>5</sup>  
<sup>6</sup>iya bhaṇie so tuṭṭho paḍivajjai tīe ta<sup>5</sup> vayanā<sup>5</sup>
23. aha sā saṇtuṭṭha-maṇā sampattā tak-khaṇeṇa niya-geha<sup>6</sup>  
so viya bhaṇe<sup>6</sup> dāhajjara-parigao āgao sa-geha<sup>6</sup>
24. khaṇa-mettena<sup>6</sup> ca mao tav-vela<sup>6</sup> ceva tīe vayanēṇa<sup>6</sup>  
nīo viḍehi daḍḍho muṇivai-muṇiṇo samīvaṃmi
25. tassa ya ciyā<sup>7</sup> alena<sup>7</sup> āgentu<sup>7</sup> vattha-saṇvuda-sarīro  
uvasagga-sahaṇa-dhīro jhāṇa-ttho jhāṃio sa muṇi
26. pacchā pabhāya-samaye govālehi<sup>7</sup> paloiu<sup>7</sup> kahio  
Kupciya-seṭṭhiṣsa tao teṇ' āṇio niya-geha<sup>7</sup>
27. Kupciyaseṭṭhi-nāma<sup>7</sup> kaha jāya<sup>7</sup> suṇasu jīṇavara-gharāṇa<sup>7</sup>  
savvāṇa kupciyāo tassa kare Kupcio teṇa<sup>7</sup>
28. kaḥiya<sup>7</sup> ca Kupciēṇa<sup>7</sup> tahiya<sup>7</sup> vatthavvayāṇa sāhūṇa<sup>7</sup>  
jaha muṇi-vassho ego daḍḍho jalaṇeṇa iccāi
29. taṇ soṭṭa<sup>7</sup> te cciya bhaṇanti jaṇ hoi ettha kāyavvaṇ<sup>7</sup>  
amhehi taṇ kaḥijjau eha so bhaṇi<sup>7</sup> samāḍhatto
30. Accaṇkāriyabhaṭṭā gharāo āṇeḥa jhatti vara-tella<sup>7</sup>  
nāmeṇa Lakkhapāga<sup>7</sup> tao paraṇ<sup>7</sup> aha<sup>7</sup> bhaḥissāmi

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1. A. pukkarai 2. <sup>1</sup>sira-vāla-cchaya-m / 3. D. ~~soṭṭa~~ soṭṭa<sup>7</sup>  
4. C. teṇ' evaṇ puṇa 5. A. kāyavvaṇ 6. D pabhaṇio  
7. B. kampiya-savv'-ango jāi niya-geha<sup>7</sup> 8. CD bhaṇissāmi



31. tã munī-varāṇa juyalaṇṇa gāyaṇa ghare tīe maggāe tellaṇṇa  
dāḷḷjante tammi u jaṇṇa jāyaṇṇa taṇṇa nisāmeha
32. sohamma'-indo jampai sohamma-saṇḥe saṇḥio santo  
Accaṇkārīyabhaṭṭā khamā-parā sampayaṇṇa bhuvare
33. devehiṇṇa pi na sakkā koveṇṇa taṇṇa asaddahanto u  
ei suro dāḷḷe karēo bhaṇṇe tinnī 'kuḍe
34. Accaṇkārīyabhaṭṭā cauttā-velāe appaṇṇa dei  
na ya bhaggo so<sup>2</sup> ghaḍa<sup>3</sup> sampatta-guṇeṇṇa tīe karā
35. daṭṭhūṇa dāsi-hatthā amhaṇṇa kajjēṇa ghaḍa-tigaṇṇa bhaggaṇṇa  
to<sup>4</sup> munī-varehi bhaṇṇiyā dāḷḷe mā hu rūḷḷijjā
36. sã jampai rossa-phalaṇṇa ih' eva jamma mae samarubbhūyaṇṇa  
taṇṇa sumarantī nāhaṇṇa kassavi kaḷḷavi rūḷḷe
37. kaḷḷamavi munīhi puṭṭhā sã<sup>5</sup> jampai niya-carīyaṇṇa itth' eva  
Dhaṇḍaseṭṭhī tessa piyā<sup>6</sup> kaḷḷasiri tēṇa aṭṭha suyā
38. tesā<sup>7</sup> āyūyā ahayaṇṇa duhiyā eg' eva Bhaṭṭiyā nāṇā  
bandhave-jāṇessa iṭṭhā viṇṇesa jāṇaṇṇi-jāṇayūṇṇa
39. to bandhu-jāṇa-samekkhaṇṇa bhaṇṇiyaṇṇa tēṇa maha imā dhūyā  
pāṇa-piyā tumhehiṇṇa na ceva caṇkārīyavva ti
40. Accaṇkārīyabhaṭṭā etto nāṇantaraṇṇa<sup>8</sup> mahaṇṇa jāyaṇṇa  
patte juvvaṇṇa-samae vareyā maha enti āṇavarayaṇṇa
41. na hu dei<sup>9</sup> tēṇa tēo bhaṇṇai ya dāḷḷāni niya-suyaṇṇa tessa  
jo eḷe vayaṇṇaṇṇa khandiṇṇaṇṇa neya kaḷḷavi
42. diṭṭhā ya annayā<sup>10</sup> 'ham Subuddhi-nāmeṇṇa mantīṇṇa teṇaṇṇa  
maggāviyā<sup>11</sup> viṇṇā paṭṭivanne puvva-bhaṇṇiyammi
43. vitte pāṇiggahare niya-vāssa-gharaṇṇaṇṇa tattha vi suheṇṇaṇṇa  
ciṭṭhāni devayā<sup>11</sup> iva pūṭṭjantī jōṇṇaṇṇa
44. maha nāho vi Subuddhi saṇḥhē cciya narinda-pāṇṇo  
āgacchasi maha pāṇṇa<sup>11</sup> tesacciya majjha jaṇṇa āṇḍ<sup>7</sup>
45. annammi diṇṇe rannā bhaṇṇio mantī jaḷḷe tummaṇṇa sigghaṇṇa  
kiṇṇa vaccaṇṇa so pabhaṇṇai "bhaṭṭi"-āṇṇeṇṇa nare-nāḷḷe

1. AD ghaḍe 2. C kuḍe 3. AD sammatta- 4. C munivareṇṇa  
5. BC niya-carīyaṇṇa kaḷḷe 6. A Dhaṇḍadevi 7. A aṭṭha suyāṇṇa d°  
8. C saṇḥhēyaṇṇa B imā āṇḍāyaṇṇa 9. B tesā 10. C annayā  
11. C bhaṭṭiṇṇa bhayeṇṇa



46. to rannā so dharic suciraṃ mukko ya eḍḍha-rattammi  
patto majjha samīvaṃ ahaṃ pi ros'-āsurā dhanīyaṃ
47. dhakkeuṃ vāsa-haraṃ jaggaṇṭṭi ceva jāva ciṭṭhāmi  
tāva duvāra-ṭṭhienā maha paṇṇā'erisaṃ bhanīyaṃ
48. ugghāḍesu kisoṃari vāsa-haraṃ tujjha kinkaro bhicco  
es' āgao duvāre ciṭṭhai ukkaṇṭhio bāḍhaṃ
49. bahuso vi<sup>2</sup> bhanijjantī ahayaṃ annāṇa-koha-dosaṇṇaṃ  
ugghāḍemi kavāḍaṃ na tassa to teṇa imaṃ bhanīyaṃ
50. avvo jāṇantaṇa vi peccaṃ mae erisī eḷlā esū  
aṇṇikayaṃ tti souṃ<sup>3</sup> ahiyaṃ ruṭṭhā ahaṃ tassa
51. sahasatti viḥāḍeṃ geḥa-kavāḍāṇi niggayā bhāṇi  
pavaccantī niyaya-ghare gahiyā coreṇaṃ maggaṃmi
52. gahiy'-ābharāṇā neṃ niya-pallī-sāmaṇo samuṇṇiyā  
teṇa ya bhajjā-bhāvaṃ aṇicchaṃmāṇi daḍḍhaṃ pahayā
53. so ya jaṇaṇṭe bharic tāṇento maṃ daḍḍhaṃ jaḥā putta  
esā mahā-saṇi khalu kayatthiyaṃ jujjāe neva
54. jaḥā eḷlavaṭe nārīo jai kahaṃ pi rūsaṇṭi  
to diṭṭhī-metteṇa vi<sup>5</sup> duṭṭha-nare niddaḥantīha
55. tassa paḍibhaṇa'-atthaṃ tīe kaḥiyaṃ balāhiyā-nāyaṃ  
egāe aḍavīe ego parivāyago vasaṇi
56. tassa ya teo-lesā annāṇa-taveṇa kaḥavi saṇṇiyā  
aha annayā kayāṇi taru-mūla-ṭṭhiyassa tassa' eva
57. uvaṇṇaṃ balāhiyāe sirimmi vihiyaṃ purīsa-veṇiraṇṇaṃ  
teṇaṃ ca parakuvieṇaṃ daḍḍhā sū cintiyaṃ ca purāo
58. jai me koi avannaṃ kēhī evaṃ ca taṃ daḥissaṃmi  
iya cintiṇṇaṃ nayare so patto sāvīyāe geḥaṃ
59. tīe ya niya-pai-kajja-vāvaḍḍe pabhūya-velāe  
bhikkhā no uvaṇṇiyā parikuvio muccae teyaṃ
60. <sup>7</sup>teṇa ya sū na viddaḍḍhā niya-sīla-guṇeṇa kaya-parittāṇā  
bhaṇaṇi ya eyaṃ veyyaṇaṃ ti<sup>6</sup> daṇḍiyā balāhiyā nāhaṃ

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1. BD iya-vayaṇaṃ bhanīyaṃ C pabhanīyaṃ evaṃ 2. BC bhanīyaṃ  
thakko 3. B ahayaṃ vayaṇaṃ tao tassa 4. <sup>D</sup>pavaccantī niya-gh
  5. C ruṭṭha 6. C bhikkhā-mett'-uvaṇṇīye D bhikkhaṃmi nuvaṇṇīye
  7. A vaṇiṭṭhaṇṭi na ya daḍḍhā 8. A daṇḍiya-balāhiyā-nāyaṃ



61. puṭṭhā ya kahaṃ jāṇesi vāiyaram eyaṃ arāṇṇa-saṃbhūyaṃ  
sā bhaṇai tujjha kaḥiḥī eyaṃ vāṇāraṣi-kulālo
62. 'tahiyaṃ gayassa kaḥiyaṃ tenaṃ parivāyagassa jaha tīe  
sīla-guṇeṇaṃ nāṇaṃ saṃjāyaṃ teṇa sā muṇai
63. majjha vi sīla-guṇeṇaṃ taṃ ceva ya nāṇaṃ atthi to bhadda  
sīlaṃ ittha pahāṇaṃ tā tammi samujjamaṃ kuṇṇasu
64. Iya kaḥie uvasanteṇa teṇa egaṣṣa satthavāḥassa  
hatthe 'vikkiyā 'haṃ teṇa vi bhajjā mahaṃ hohi
65. Iya-āsāe gahiyā tassa vi mantāmi jāva no-vayaṇaṃ  
babbara-kūle nevaṃ vikkiṇiyā teṇa<sup>3</sup> roseṇa
66. jeṇa ya ahayaṃ gahiyā so maṃ posittu kaḍḍhae ruhiraṃ  
evaṃ puṇo puṇo cciya piḍaṃ maha kuṇai<sup>4</sup> airuddaṃ
67. ruhiressa kaḍḍhaṇeṇaṃ aṇavarayaṃ majjha paṇḍuraṃ dehaṃ  
saṃjāyaṃ maha bhāyā<sup>5</sup> aha patto divva-jogeṇaṃ
68. daṭṭhūṇa mamaṃ cintai kā eṣā kiṃ na hujja maha bhāṇi  
saṅkiya-maṇeṇa teṇaṃ ahayaṃ ciya pucchiyā bhadde
69. kā 'si tumaṃ bhaṇiyaṃ tao mae vi Ujjeṇi-vāsiṇo<sup>6</sup> dhaṇiṇo  
Dhaṇaseṭṭhiṇo suyaṃ 'haṃ vinnāyā meiyā tatto
70. āṇiyā jaṇaya-gehe tam erisaṃ rosa-phalaṃ iha bhava vi  
aṇuhūyaṃ teṇāhaṃ rosassa vasaṃ na<sup>7</sup> vaccāmi
71. taṃ souṃ so tiyaso payaḍī-hoṇṇa niyaya-vuttantaṃ  
kaḥiṇṇa ya kūṇṇaṃ tay-avattthaṃ ceva taṃ tellaṃ
72. sampatto niya-ṭhāṇaṃ muṇiṇo vi hu Kuṇḍiyassa uvaṇenti  
tellaṃ teṇaṃ vihi<sup>8</sup> savva-taṇṭu Muṇivaṃ sāhū
73. tatth' eva varisa-yālaṃ kārāvi<sup>9</sup> taha ya putta-bhīeṇaṃ  
tav-vasahīe ṭhavi<sup>10</sup> attho paramatthao aṇattho
74. diṭṭho ya ṭhavijjanto<sup>9</sup> so teṇa suṇṇa taha ya avaharic  
<sup>10</sup> vitte vāṣā-ratte nihālio Kuṇḍieṇa tahiṃ
75. tam apicchanto mūḍho sāhū<sup>10</sup> pai saṅkiṇṇa bhaṇai evaṃ  
bhayavaṃ tumaṃ akayannū Seyaṇaga-gao vva jāo 'si

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1. B tattha pattassa 2. vikkiṇiyā 3. C doseṇa 4. BC asahiṇṇaṃ
  5. B tattha cciya 6. BD vaṇiṇo C muṇiṇo 7. naccāmi
  8. D sattha 9. C suyaṇṇaṃ tahaṃ jhatti avaharic 10. D patte



76. Gaṅgā-naḥe tīre gaya-jūhaṃ tattha 'āsi jūhavaḥ  
jāe jāe nihaṇai gaya-kalahe moha-doseṇaṃ
77. egāe karaṇe <sup>2</sup>niunāe āsana-payammi gentūṇa  
pacchanna-pasaviyāe niyaya-suo rakkhio ego
78. ārama-seyaṇṇo Seyaṇṇo tti ya jahattha-kaya-nāmo  
tāvassa-kumārehi tahiṃ vadḍhanto jovvaṇaṃ patto
79. diṭṭho ya bhamanteṇaṃ niya-jāṇao teṇa dappiya-māṇeṇaṃ  
nihaṇo ahiṭṭhiyaṃ taha taṃ jūhaṃ cintiyaṃ ca imaṃ
80. majjha jāṇaṇi vva annā vi niyaya-suyaṃ ettha āsamo karaṇi  
<sup>3</sup>vadḍhārehi tti cintiūṇaṃ so āsamo bhaggo
81. jaha teṇa kari-vareṇaṃ uvayārīṇaṃ pi tāvesāṇa kao  
<sup>4</sup>avayāro taha tumae muṇivara maha dāvva-haraṇeṇaṃ
82. Muṇivai-muṇi-carie iya khama-dama-saṃvega-buddhi-jāṇayammi  
Kupciya-sāvaya-kahiyaṃ Seyaṇṇaga-kahāṇayaṃ paḍhaṇaṃ
83. aha bhaṇai muṇi mā bhaṇasu erisaṃ suṇasu majjha diṭṭhantaṃ  
<sup>5</sup>Sutthiya-muṇi-saṃbandhaṃ jeṇa tumāṃ muṇasi sāhu-guṇe
84. Magahā-desammi puraṃ Rāyagihaṃ tattha Seniya rāyā  
tassa duve bhajjāṇo Nand' egā Cellaṇā bīyā
85. Nandāe suo Abhaṇo so mantī tattha Jīṇavero Vīro  
Guṇasilae ujjāṇe samosaḍḍho saha su-sāhūhiṃ
86. devehi samoseraṇaṃ tassa kayaṃ taṃ ca Seniya nāṃ  
bhattie vandaṇ'-atthaṃ samāgao suṇai dhamma-kahaṃ
87. tattha koḍhiyaṃ egaṃ Jīṇavara-calāṇe niy'-anga-rasiyāe  
sipcantaṃ daṭṭhūṇaṃ taṃ pai kovaṃ gao rāyā
88. itthantareṇṇaṃ chīe Jīṇeṇa so bhaṇai marasu taṃ jhatti  
taha Abhaṇeṇaṃ chīe jīva tumāṃ marasu <sup>6</sup>vā bhaṇai
89. aha Senieṇa chīe bhaṇai tumāṃ jīva Seniya-narinda  
Soyarieṇaṃ chīe mā jīva mā marasu bhaṇai puṇo
90. iya soṭṭaṃ asamaṃ jaṇāṃ vayaṇāṃ teṇa bhaṇiyāṃ  
to <sup>7</sup>bḍḍhayaraṃ ruṭṭho rāyā <sup>8</sup>tag-gahaṇa-kajjeṇaṃ

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1. A koi D kimpī 2. BD māyā-niunāe āsana-payammi
  3. A vadḍhāreha 4. C uvayāro 5. A Sutṭhiya
  6. A bhaṇai puṇo 7. C gāḍhayaraṃ 8. B niggahaṇa-



91. Ēisai niya-purise kuṭṭhī uṭṭhittu Jiṇa-samīvāo  
naravai-narāṇa peccantayāṇa gayāṇe samuppaṇṇo
92. kaḥiyam<sup>1</sup> ca tehi ranṇo aha so saṃsāya-māṇaso Vīraṃ  
pucchai ko eṣa paṇḍu koḍhiyao aha Jiṇo bhaṇai
93. devo eṣa<sup>2</sup> narīsara devattaṃ kahaṃ pāvīyaṃ imiṇā  
raṇṇā puṭṭho Seḍḍya-diya-vuttantaṃ kahaṃ Vīro
94. Kosambi-nayaṇīe Sayāṇiyo nāma<sup>3</sup> naravaro āsī  
tatth' eva Seḍḍya-diyo jamma-dariddo mahā-mukkhō
95. so bhajjāḥ bhaṇio gabbhaṃ-pattāḥ ghaya-gulāṇi mahā  
āṇeha teṇa bhaṇiyaṃ vinnāṇaṃ natthi me kimpī
96. jeṇa paro jāijjai sē jampai nara-var'-indam olaggaṃ  
kuṇḍasu kusumehi so tuha tuṭṭho vittaṃ<sup>4</sup> kāhī  
hahuram
97. evaṃ kayamaṃ tuṭṭho bhaṇai nivo tujjha bhajjā kiṃ demi  
bhajjā-vayaṇeṇaṃ so maggai maha dehi paidiyahaṃ
98. <sup>+</sup>ūsāram<sup>+</sup> agga-bhattaṃ dīṇāraṃ taṃ taheva teṇa kayam  
nīva-sammao tti loyā vi tassa bhattāṇi denti bhayā
99. evaṃ so<sup>5</sup> riddhillo pūjjanto jaṇeṇa saṃjāo  
bahu-bhoyaṇa-vamaṇāṇi tāhaya kāleṇa kuṭṭhiyo
100. mantī-vayaṇeṇa tāhe dinno puttāṇa tassa ahigāro  
raṇṇā so ya nisiddho ciṭṭhai niya-ghara-kuḍīraṃmi
101. sa-yaṇehi<sup>6</sup> evaṇṇo ruṭṭho māyāḥ āṇavai chāgaṃ  
taṃ niya-deha-ghaṭṭaṇa-cāraṇao kuṭṭhiyaṃ kāṇṇ
102. haṇṭūṇa ya sa-yaṇāṇaṃ dāṇūṇaṃ kuṭṭha-saṃkamaṇ'-atthāḥ  
tittha-maraṇa-cchaleṇaṃ gao sayam bhīsaṇe raṇṇe
103. tattha tisīṇa diṭṭhaṃ bahu-rukkha<sup>7</sup>-dālehiṃ kalusiyaṃ salilaṃ  
tap-pāṇṇo sajjō saṃjāo āgao sa-gihaṃ
104. daṭṭhūṇa kuṭṭha<sup>10</sup>-vatthe sa-yaṇe so bhaṇai maha evaṇṇāḥ  
phalaṃ eyaṃ tumhāṇaṃ te bentī dhiratthu te pāva
105. jeṇa erisaṃ vavasīyaṃ evaṃ so khimsiyo jaṇeṇā<sup>8</sup>vi  
tatto Rāyagiha-gao ciṭṭhai dovāriyass' ante

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1. B tav-vaiyaraṃ to 2. B nareṣara 3. A varavai 4. A guḍāṇi
  5. C aṇḍiyahaṃ 6. A giha 7. D deh'-uvvaṭṭaṇa 8. B tattha
  9. C phalehi 10. C patte



106. ettha tayā pattāṇaṃ aṃhāṇaṃ vandaṇe kaḷḷeṇa  
so devāriya-purise samāgaso iha samasaraṇe
107. Seṭṭuyagaṃ muttūṇaṃ duvāra-desammi rakkaṇa'-aṭṭhāe  
teṇa ya duvāra-duggā-nevaḷḷaṃ bhakkhiyaṃ 'bahuyaṃ
108. tab-bhakkhaṇāo tisi<sup>5</sup> sūl'-atto aṭṭa-jhāṇa<sup>2</sup>-dosaṇaṃ  
maṇiūṇaṃ<sup>3</sup> uvavanne vāvie<sup>4</sup> dadduro satta
109. kālantareṇa punaravi iha sampattāṇaṃ maha jaṇa-vādaṃ  
soṇa sariya-jāī vandaṇa-vaḷḷiyāe saṃcali
110. maggaṃni turaya<sup>6</sup>-khara-khura-khutto suha-bhāva-saṅgaṃ maṇiūṇaṃ  
nāmeṇa<sup>7</sup> dadduraṅko devo jāo imo so ya  
maṇa-
111. tuha<sup>8</sup> perikkhaṇa'-atthaṃ surinda-vayaṇaṃ asaddahanto u  
raṣiṇā-seyā<sup>9</sup> ihiṃ māyaṃ kūṇa esa gao
112. aha Seṇieṇa bhaṇiyaṃ kiṃ paḷhaṇai sāmī marasu iccāī  
kaḷai Jīṇo paramatthaṃ iha dukkaṃ<sup>10</sup> jāhi taṃ mokkaṃ
113. evaṃ sampai bhaṇiyaṃ Abhaṇo iha Jīṇa-gurūṇa bhatti<sup>11</sup>-paro  
para-loe Savvaṭṭhe<sup>12</sup> hohī egāvayāro u
114. taṃ puṇa iha dhamma<sup>13</sup>-rao perattha<sup>14</sup> narayammi jāisi narinda  
Soyario iha mahise haṇai mao vacchi<sup>15</sup> narayaṃ
115. "iya naraya-gamaṇa-bhīo rāyā<sup>16</sup> puṇa Seṇiyo imaṃ bhaṇai  
bhayaṇaṃ tumammi nāhe kaha jāissaṃ ahaṃ narae
116. tū dehi kevi niyame jehi na vaccāmi dārune narae  
to bhaṇai bhuvāṇa-bhāṇu tass' eva samāhi-kaḷḷeṇaṃ
117. sūhūṇa<sup>17</sup> bhatta-pāṇaṃ Kavilā-hatthāo taṃ dāvāvehiṃ  
Soyariyaṃ ca vahaṇaṃ mahise rakkehi diṇaṃ ekkaṃ
118. Kavilā<sup>18</sup> raso<sup>19</sup>ṇi tatto bhaṇiyā paḷibhaṇai neya dāhāmi  
sūhūṇa<sup>20</sup> bhatta-pāṇaṃ jai tila-mette kuṇasi khaṇḍe
119. Soyario vi nissiddho bhaṇai na thakkemi kaḷavi mārento  
papca-sae mahisāṇaṃ to khitto kūva-majjhammi
120. tattha vi miya-mayaṃ kūṇa haṇai tao antarāla-dharo vi  
maṇasā vigappiūṇaṃ vahaṇi abhavva tti kūṇaṃ

1. C savvaṃ 2. B jogaṇaṃ 3. D samuppanno 4. AB dadduro  
5. BCD mūo to 6. ABC khura 7. AB dadduranko 8. C. tuha hiya  
A jāī taṃ 9. A paro 10. D jāhisi 11. C iya soṇaṃ savvaṃ r<sup>o</sup>  
12. C sirī- 13. A bhatti-dāṇaṃ



121. evaṃ a-vihiya-niyamo Jina-purao garūya-soga-saṃtatto  
'gāḍhayaṃ vilambanto bhaṇai nivo nāha rakkhi mamaṃ
122. Vīro bhaṇai neresara narayaṃmi nikāiyaṃ tee ḥuṃ  
to gantavvaṃ niyamā Ghaṃṇāe paṭṭhaḍe paḍhame
123. uvvaṭṭiṭṭaṃ tatto hohisi<sup>2</sup> Ussappaṇṇe paḍhama-jīṇo  
maha sariccho naravara tā<sup>ma</sup>/kheyaṃ tumaṃ kuṇasu
124. uciya-saṃayaṃmi rāyā sa-puraṃ pai paṭṭhio muṇiṃ niyai  
maccha-gaḥaṇaṃ kuṇantaṃ sura-māyāe mahā-satto
125. paḥaṇai kiṃ kuṇasi tumaṃ muṇi bhaṇai hou tunha paccakkhaṃ  
iya bhaṇiṃ pakkhippai jalami jālaṃ jhaṣa-nimittaṃ
126. rāyā bhaṇai kaḍḍe kiṃ eyaṃ so vi bhaṇai raya-haraṇaṃ  
ceṇaṃ kiṃ kiṇṇai rannā bhaṇe muṇi bhaṇai
127. givā rakkhiṇṇanti to mārisi kīssa macchae rāyā  
bhaṇai muṇi vi ya haṭṭe kambalam ehiṃ kiṇṇissāmi
128. saṃjama-heuṃ dāṇuṃ kambalayaṃ vāriṭṭaṃ jā jāi  
\*tā niyai haṭṭa<sup>3</sup>-majjhe gabbhavaṃ sāhuṇiṃ egaṃ
129. Jina-sāṇaṇesa khīsaṃ rakkhanto taṃ pi dhariya pacchanne  
dhammaṃ avicala-maṇo pasava-dīṇaṃ jāva paḍiyarai
130. evaṃ pi jā na sakko khobheuṃ to sureṇa tuṭṭheṇaṃ  
payaḍi-hoṭṭa nivo bhaṇi<sup>5</sup>o dhanṇo 'si nara-nāha
131. taṇa giṇḥasu hāraṃ imaṃ golaya-juṇḍaṃ ca jāmi<sup>6</sup> saggam ahaṃ  
iya bhaṇiṭṭaṃ tiyaṣo patto tiyaṣ'-ālayaṃ sahaṣā
132. bhaṇiyaṃ ca teṇe saṃpaṭṭhiṇa tuṭṭaṃ puṇo imaṃ hāraṃ  
jo saṃdhissaṃ puriso so marhiṃ n'atthi sandeho
133. rannā vi Cellaṇḍe dinno hāro maṇohar'-āyāro  
Nandāe golaya-dugaṃ sā ruṭṭhā taṃ viḥāḍei
134. pecchai ya khoma-juṇḍaṃ kuṇḍala-juṇḍaṃ ca niggayaṃ tatto  
taṃ giṇḥai sā tuṭṭhā taṃ daṭṭhuṃ Cellaṇḍa bhaṇai
135. sāmī imaṃ maha dijjau so bhaṇai na demī dinnam eyāe  
tāhe ranna ruṭṭhā maraṇ'-atthaṃ caḍai pāsāe

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1. A bāḍhayaṃ 2. C osappaṇṇe 3. D magge 4. A tāva niyaṭṭā  
magge gabbhavaṃ sāhuṇi egā 5. ABC dhaṇo 6. AC saggā-muḥaṃ  
D maggāmi



136. vāyāyaṇa-vivareṇaṃ paḍāmi eyāo heṭṭhaṃ huttaṃ  
jā niyai tāva picchai tala-ṭṭhi tattha tinnī jaṇe
137. minṭhaṃ taha ārohaṃ mantantaṃ mauya-mauya-vayaṇehiṃ  
Mahasenā-gaṇiyāe 'sammaṃ ai-āula-maṇāe
138. taṃ deṭṭhūṇaṃ devīe cintiyaṃ kiṃ imāe mantanti tti  
nisuṇemi tāva maraṇaṃ pacchā vi hu majjha sōhīṇaṃ
139. paribhāviṇaṃ eyaṃ avasiya-hiyayā taṃ nisāmiyaṃ lagga  
aha vesāe bhaṇiyo āroho mahura-vayaṇehiṃ
140. sēniya campaya-mālaṃ dehi mahaṃ tīe bhūsiya-sarirā  
jeṇṇhaṃ vesāo sesāo jīṇemi maha-divase
141. jai pura na desi to 'haṃ marāmi ahaṃ tumaṃ pariharāmi  
āroho bhaṇai tao jaṃ te royai tayaṃ kuṇasu
142. ahaṃ tu na dehi imaṃ campaya-mālaṃ gaṇda-ābharanaṃ  
eīe dinnāe rāyā maha jīviyaṃ harai
143. minṭheṇaṃ āroho bhaṇi jo maddaveṇa ghittuṃ  
na hu tīrai so ghippai khareṇa Baḍuṇa va palāso
144. etth' āroho pucchai ko Baḍuo esa to kahai minṭho  
kila bambhaṇaṇa keṇavi uttāra-deśaṃmi jāṇaṃ
145. desanterāṃ geṇaṃ diṭṭho paṇḍullio palāsa-tarū  
raṇḍiya-maṇaṇa biyaṃ tass' āṇiyaṃ niyaya-deśe
146. vaviyaṃ sittaṃ kāla-kkamaṇa jō gurū palāsa-dumo  
sipaṇto aṇavarayaṃ na hu phullai vaḍḍhai navaraṃ
147. to rūsiṇa tenaṃ mūle paḍḍullio nalo tassa  
tav-vasao rukkhattaṃ sampatto phullio ya lahuṃ
148. evaṃ hiyaṃ aviṭṭā asaggahaṃ mupasa jai na esā  
to kiṃ imāe supurisa kīrai hiyaṃ appaṇo jeṇaṃ
149. jo appaṇo hiya-kero annassa vi so hu bahussa hoi  
jaha Bambhadatta-ranno chagalo aha bhaṇai āroho
150. kahaṃ eyaṃ to minṭho paḍḍhai Kampilla-purevare rāyā  
nāmaṇa Bambhadatto Bambha-suo bāraso cakkī

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1. BC samayaṃ 2. C majjha vi pacchā hu 3. AB mauya  
4. B jīṇemi 5. A hiyaṃ C dehe D dehe 6. C vaviyaṃmi tammi k°



151. 'assenam avahario adavi-patto ya magga-laggena  
sinneṇa niyaya-hagare nīo aha uciya-samayammi
152. vāsa-harammi pavittḥo puttḥo devīe deva adavīe  
kiṇṇa kiṇṇi tae diṭṭhaṇṇa suyaṇṇa ca accabbhuya-<sup>3</sup>ṭarūyaṇṇa
153. so bhaṇai mae adavi-patteṇa tulāya-tīra-taru-mūle  
āsiṇṇaṇṇa diṭṭhā majjittu sarovar'-uttinṇā
154. egā itthī nāṇi rūva-<sup>4</sup>hiyā <sup>4</sup>govasāhiṇā saddhiṇṇa  
vaḍa-koḍara-gaṇṇaṇṇa suraya-cuhā-sevaṇa-pasattā
155. tad-aṇḍāyār'-āloyaṇa-kova-gaṇṇaṇṇa mae tayaṇṇa mihuraṇṇa  
pahayaṇṇa kasāhi, tā jāva jhatti addamāṇi-hūyaṇṇa
156. iya kaḥiṇṇa narinda sarīra-cintāe niggaṇṇa bāhiṇṇa  
niyaṇṇa suraṇṇa viṇaya-param phuranta-varaṇṇa<sup>5</sup>kuḍalāharanaṇṇa
157. viṇhiya-maṇṇa narinda sureṇa aha teṇa evaṇṇa ālatto  
tuttḥo 'mhi tuṇha naravara bhaṇasu varaṇṇa kiṇṇa paṇṇammi
158. so bhaṇai keṇa kajjena majjha tuttḥo 'si aha suro bhaṇai  
jā sā itthī tumae adavi-patteṇa sikkhaviyā
159. nāga-kumārī sā majjha bhāriyā tīe tujjha pāsāo  
āgama mahāṇṇa bhaṇio māyā-niuraṇṇa ruyantīe
160. tumae vivijjamāṇo ahaṇṇa aṇḍha vva Sambhadattenṇaṇṇa  
nihaya 'mhi nāha surayāhilāsinaṇṇa taṇṇa aṇicchantī
161. to 'haṇṇa kovva uvagaṇṇa tuḥa vahaṇṇa'-atthaṇṇa ih' āgao siggaṇṇa  
jāva tumāṇṇa devīe puttḥo adavīe vuttantaṇṇa
162. nisuyaṇṇa ca tayaṇṇa savvaṇṇa tumae devīe jaṇṇa samakkhāyaṇṇa  
eeṇa kāraṇṇaṇṇa tuttḥo 'haṇṇa tuḥa varaṇṇa demī
163. bhaṇai nivo jai evaṇṇa tujjha <sup>7</sup>pasāṇaṇṇa savva-jīvāṇṇa  
bhāsāo vivujjhijjā ahayaṇṇa eso varo<sup>8</sup>hou
164. evaṇṇa ti hou <sup>9</sup>navavara jai varaṇṇa annasā taṇṇa payāsasi  
tā te maraṇṇaṇṇa hohī matthaya-<sup>10</sup>phudaraṇṇa sahasatti
165. iya bhaṇiya gao sahasā devo rāyā ya vēsa-bhavaṇṇammi  
sappatto patta-varo evaṇṇa vaccanti diyaḥiṇṇa

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1. A assa-hario adavīe patto āgama magga-laggena 2. D gehe  
3. D suyaṇṇa 4. A govassāhiṇā 5. BC koṭṭar'- 6. B tujjha  
7. BD pabhāvera 8. AD hoi 9. BC navaraṇṇa 10 C phuttaraṇṇa



166. kaiyāvi marḍaṇ'-attham āsīṇo naravai sunai vayanam  
ghara-keiliyāe tayan niyaya-paiṇ pai bhaṇijjantaṇ
167. jaha eyāo naravara vilevaṇḍo tumam maha nimittaṇ  
āṇehi thova-mettaṇ vilevaṇṇaṇ dōhalo majjha
168. so bhaṇai na āṇemi<sup>3</sup> biḥemi nivassa sā tao bhaṇai  
jai āṇesi na eyam<sup>4</sup> to 'ham avassaṇ marissāmi
169. tav-vayana-savana-saṇjāya<sup>2</sup>-pahasiro nivo diṭṭho  
devīe tao puṭṭho sāmī kiṇ haṇasi taṇ eyam
170. bhaṇai narindo sundari hasiyaṇ khu mae paraṇ na sāḥemi  
kiṇ kejjam bhaṇai nivo marāmi eyamaṇ kahiyammi
171. sā bhaṇai avassam imaṇ kahiyavvaṇ jai na kaṇesi to niyamā  
sāmī marissāmi aham tāḥe rāyā imaṇ bhaṇai
172. jai evam tā sāḥemi devi navaraṇ ciyāe āruḍho  
iya bhaṇiya māsāṇaṇ pai calio rāyā<sup>5</sup> sa-devīe
173. jāo loga<sup>1</sup>pavāo jai kira devīe naravaro kiṇpi  
kahiṇī tao marissai bullijjai<sup>1</sup> kuṇḍa-kuṇḍehiṇ
174. itto ya chāgo ego bhaṇio chagalīe majjha caraṇ'-attham  
java-nicayāo eyāo pūliyaṇ egam āṇehi
175. so bhaṇai Bambhadattassa rāṇo ghoḍayā jave ee  
carihanti ime anno giṇhanto hammae niyamā
176. sā bhaṇai majjha vayanam jai na tumam kuṇasi to marissāmi  
chagaleṇ' uttaṇ marasu tti majjha annāo hohinti
177. chagalīe tao bhaṇiyaṇ eso chak-khaṇḍa-bharaha-naraṇāho  
mahilāe vayanenṇaṇ mariya-maṇo vaccai masāṇaṇ
178. taṇ puṇa neha-vihūṇo niya-jīviya<sup>2</sup>-loluo viḍaya-satto  
na hu kuṇasi majjha vayanam dhiratthu te purisayāressa
179. chagaleṇa tao bhaṇiyaṇ jāi-mettēṇa bokkaḍo shayaṇ  
eso ya ceṭṭhiṇaṇ mahilā-kajjēṇa jo<sup>1</sup>maraiṇī
180. āsanne vaccantēṇa rāṇā taṇ nisāmiyaṇ savyaṇ  
to maraṇāo niratto chagalassa dāṇuṇ kaṇaya-sālaṇ

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1. BC āṇeha 2. D pahariso 3. C na yāṇāmi 4. B to 'vassam  
aham 5. C saha devīe 6. C tiyaga-caukkesu 7. D lobhao  
8. AB marai



181. pabhanai devī jai tam nivvinū<sup>1</sup> niyaya-jīviyavvā<sup>2</sup>  
to marasu majjha annā<sup>3</sup> tūjjha sarisā<sup>4</sup> hohinti
182. tā bho 'jai so rāyū<sup>5</sup> āppa-hiya-parāya<sup>6</sup> tao jā<sup>7</sup>  
taha hosu tunan pi daḍhan<sup>8</sup> eva<sup>9</sup> minṭṭheṇa bhanīyammi
183. mariyavvū ya niyattā Mahasenā Cellaṇā ya taṇ<sup>10</sup> sou<sup>11</sup>  
hāreṇa<sup>12</sup> ciya tuṭṭhā niveṇa saha bhupjao bhoe
184. aha so tiyasa-viinno hāro tuṭṭho taḍitti vihi-vasā<sup>13</sup>  
bahu-vakko tti na tīrai saṇḍheun<sup>14</sup> jeṇa keṇavi
185. jo ya taya<sup>15</sup> saṇḍheun<sup>16</sup> hojja samattho na so vi saṇḍhei<sup>17</sup>  
sura-vayaṇā<sup>18</sup> bhīo niva-purao puvve-bhanīyā<sup>19</sup>
186. annammi diṇe rannā davāvio paḍhago niya<sup>20</sup>-pura<sup>21</sup>mmi  
jo saṇḍhei hāra<sup>22</sup> so lahai nivā<sup>23</sup> ~~akkha~~ daviṇe-lakkha<sup>24</sup>
187. maṇiyāreṇ<sup>25</sup> egeṇa<sup>26</sup> buddheṇa<sup>27</sup> niya-suyā<sup>28</sup>na daviṇ<sup>29</sup>'-attha<sup>30</sup>  
jīviya-nivvinṇeṇa<sup>31</sup> buddhīe saṇḍhio hāro
188. laddha<sup>32</sup> daviṇassa addha<sup>33</sup> paḍhama<sup>34</sup> pacchā<sup>35</sup> mayammi tammi nivo  
sesa<sup>36</sup> na dei bhanai ya dāyavva<sup>37</sup> jassa so natthi
189. so vi maṇiyāra-seṭṭhi<sup>38</sup> mariu<sup>39</sup> tatth<sup>40</sup>' eva vāṇaro jā<sup>41</sup>  
hiṇḍanto niyaya-ghare daṭṭhu<sup>42</sup> saṇbhariya-puvva-bhavo
190. mucchā-nimāli<sup>43</sup>y'-accho paḍio karuṇā-gaehi<sup>44</sup> puttehi<sup>45</sup>  
kaya-paḍiyāro sattho<sup>46</sup> tap-purao akkhare lehai
191. so 'ha<sup>47</sup> tumhā<sup>48</sup> piyū mariu<sup>49</sup> vāṇaro samuppanno  
to bhanaha sesa-davva<sup>50</sup> niveṇa diṇna<sup>51</sup> na vā tumhā
192. te pabhananti na diṇna<sup>52</sup> taṇ<sup>53</sup> sou<sup>54</sup> vāṇaro sa-rosa-maṇḍo  
keṇavi chaleṇa hariu<sup>55</sup> hāra<sup>56</sup> appei puttāṇa<sup>57</sup>
193. tan-nā<sup>58</sup>sā<sup>59</sup> laho rāyū<sup>60</sup> Abhaya<sup>61</sup> samāisei eva<sup>62</sup>  
setta-diṇ<sup>63</sup>'-abbhāntarā<sup>64</sup> laha hāra<sup>65</sup> ahava te daṇḍo
194. eva<sup>66</sup> Abhaya-kumāro<sup>67</sup> aṇḍiyaha<sup>68</sup> hāra-maggā<sup>69</sup>'-ujjutto  
attama-diṇe rayaṇīe vasi<sup>70</sup> vasaḥīe eāhūṇa<sup>71</sup>
195. tattha ya Butthiya-sūrī Siva-Suvvaya-Dhāyaya-maṇḍaya-muṇḍhi<sup>72</sup>  
sahio nivasai so puṇa bhayava<sup>73</sup>-jīṇa-kappa-gahaṇattha<sup>74</sup>

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1. BD jaha 2. C nayaro 3. C puṭṭheṇa 4. D tammi mayammi  
5. D tāṇa puro 6. A abbhāntarao 7. C aṇḍiṇa



196. saṃsāra'-uvvigga-maṇo kuṇamāṇo satta-bhāva<sup>2</sup>abbhāsaṃ  
kāussaggammi [hio rayanīe uvassayassa bahiṃ]
197. etto maṇiyārassa ya suehi bhīchi tīe rayanīe  
hāro samappio vāṇarassa tass' eva pacchannaṃ
198. teṇa vi vasahī-bāhiṃ-[hiyassa Sutthiya-gurussa kaṇṭhammi  
olavio taṇay'-atthaṃ apicchamāṇeṇa vi nivāso
199. itthantarammi padhame jāme rayanīe volīe sante  
taha uggayammi cānde ninnāsiya-timira-niurumbe
200. niya-guru-paḍiyaraṇ'-atthaṃ Siva-sāhū niggao niyai sūriṃ  
hāra-virāsiya-kaṇṭhaṃ kāussagga-ṭṭhiyaṃ tattha
201. bhīya-maṇo khaṇa-mettaṃ [hāuṃ abbhintarammi pavisanto  
pabhaṇai bhayaṃ ti<sup>3</sup>khuddho vissariya-nisīhiya-saddo
202. tā puṭṭho Abhaeṇaṃ bhayavaṃ<sup>4</sup> kutto bhayaṃ bhavantaṇaṃ  
muṇiṇā vuttaṃ puvvāṇubhūyaṃ imam amha saṃbhariyaṃ
- 203.<sup>5</sup> kaha so kaheī sāhū Ujjeṇīe duve vaṇiya-puttā  
Siva-Sivadatt'-abhihāṇā amhe<sup>6</sup>dāriddayā hontā
204. daviṇassa viḍhavaṇ'-atthaṃ pattā Soraṭṭha-maṇḍale<sup>7</sup> tattha  
āvajjiyaṃ pabhūyaṃ davvaṃ mahayā kilesaṇaṃ
205. taṃ naulayammi kāuṃ kaḍḍīe baddhaṃ<sup>8</sup> samuvvahantāso  
vāraṃ vāreṇa amhe āgacchāmo sa-pura-huttaṃ
206. amhaṃ ca jassa hatthe taṃ davvaṃ so imam vicintei  
māremi bīyam eyaṃ evaṃ<sup>9</sup>pettā purassa bahiṃ
207. tattha khaṇe taṃ davvaṃ maha pāse āsi taṃ mae khittaṃ  
mahai dahe taj-jaṇiyaṃ duṭṭha-maṇaṃ appaṇo nāuṃ
208. Sivadattassa ya kaḍḍhiyaṃ dhiddhī eyaṃ dhaṇaṃ aṇattha-dhaṇaṃ  
jassa kae tujjh' uvariṃ āsi maham pāva-pariṇāmo
209. teṇa vi<sup>10</sup> taṃ ciya siḍḍhaṃ itthaṃ ca dhaṇassa dahe-jale khaṇaṃ<sup>11</sup>  
iya ega-maṇā amhe do vi gayā niddhaṇā<sup>12</sup> gehaṃ
- 210.<sup>13</sup> gilīo ya naulao so maccheṇaṃ dhivareṇa so ghittuṃ  
vikkīo maha bhagiṇī-hatthe jīvanteo ceva

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1. D bhāvaṇ'-ubbhāvaṃ 2. A jaissa 3. A khuddo 4. BD katto  
5. AB kaha kahasu kahai 6. D dāriddiyā 7. A ca uvvahantāso  
8. A ittha 9. AB puttā 10. A cintiya 11. D gehe 12. B galio  
13. A nivvilio B nivalao C nevalāso D nivvalio



211. tīe amhaṃ pāhunṇay'-attham āgama randhaṇa-gharammi  
so chindim āradhho jā diṭṭho naulago tattha
212. sahasatti saṅkiyāe tīe saṅgovio niyaya-anke  
nāyam ca imam amhaṃ jaṇaṇīe vihi-niogenam
213. puṭṭhā sā tīe tao vacche kiṃ eyam iha tao laddham  
sā bhaṇai na kiṃci tao jaṇaṇī tas-santiyaṃ pattā
214. asi-pattenam haṇiūṇa māriyā tīe dāvva-lobhenam  
evam daṭṭham amhe sa-saṅghamā tattha sampattā
215. tīe vi hu pāvāe amhaṃ bhagiṇīe saṅghame-vasenam  
uṭṭhantīe aṅkāo nivaṇiyo naulago sahasā
216. tam daṭṭhūṇam amhehi cintiyaṃ esa so mahāratto  
attho punaravi patto catto jo āsi dāsa-majjhe
217. tamhā te iha dhannā kaya-unā je imam paricaṭṭam  
paṭhamam ciya paṭivannā pavvajjam jīṇavara-mayammī
218. iya<sup>4</sup> bhāviūṇa amhe ~~kāṇa~~ kāṇam jaṇaṇīe aggi-sakkāram  
dāṇam bhagiṇīe gharaṃ pavvaiyā guru-samivammī
219. tā bho puvv'-aṇubhūyam bhayaṃ eyam majjha bhāvayantassa  
pavisantassa nisīhiya-ṭhāṇe bhaya-vayanam āvaḍiyam
220. itto bīe pahare Suvvaya-sāhū tah' eva bhaye-bhīo  
pavisanto bhaṇai mahā-bhayaṃ ti Abhaṇa taṇa puṭṭho
221. aha bhaṇai Aṅga-jāṇavaya-gāme koḍumbio aham āsi  
payālo soṇḍīro paḍiyā tatth'annayā dhāḍī
- 222.<sup>5</sup> tīe bhayena nattho gāma-jāṇehiṃ giḥ'-ega-desammī  
ciṭṭhāmī jā niliṇo tā corā maha gharaṃ pattā
223. maha gharaṇīe bhaṇiyā mahilāo kiṃ na leha bho tumhe  
na ya muṇai sā varāī jaha eyam suṇai maha bhattā
224. niyā ya tehi esā niya-palliṃ icchai tti kūṇam  
niya-paḥuṇo uvaṇiyā jāyā se vallaṇā bhajjā
225. uvasantammī dhāḍī-uvadavve āgao puṇo gāmo  
puvva-ṭhiṇīe nivasai aham pi tatth' eva nivasāmi

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1. B nimittam 2. A chedim 3. A khitto 4. C bhaṇiūṇa  
5. AB omit this verse 6. B amhāṇam gahaṇeṇam sampai tusissai  
tuha bhattā



226. puṇa puṇa bhaṇṇo mittehiṃ āgao tīe moyāṇa-nimittam  
taṃ palliṃ hiyaṇam aṇicchamāṇo vi tas-saṅgam
227. egāe therīe ghare pavitt̃ho gaesu kaisumpi  
'diyaheṣum sā therī<sup>2</sup> viṇaye vuttā mae evam
228. amba ihaṃ maha bhajjā ciṭṭhai pallivaissa pāsammi  
tīe maha āgamaṇam kahasu tumam kahavi gantūṇam
229. therīe tah' eva kae sanditt̃ham<sup>3</sup> tīe majjha bhajjāe  
ajjam sa palli-nāho jāhi annattha rayanīe
230. to tumae ajjam ciya āgantavvam paosa-samayammi  
iya tīe<sup>4</sup> kāhie aham tīe gehammi sampatto
231. pallivai vi taiyā gehao annattha ciṭṭhai kahimpi  
sā vi ya maṃ dat̃thūṇam pamuiya-hiyaya vva samjāyā
232. uvavesio ya tīe sayanīe palli-sāmiṇo ahayaṃ  
kaya-paya-soyā sā vi hu majjha samivammi uvavitt̃hā
233. etthanterammi patto kuovi pallivai ghara-duvāre  
tīe bhīyāe tao<sup>5</sup> sejjāe ahe aham tao
234. pallivaiṇo vihiyam paya-soyam tīe ceva sejjāe  
uvavitt̃hassa tao sā evam kahim samādhattā
235. jai ei majjha bhattā tā sāmiya tassa kiṃ tumam kuṇasi  
bhaṇṇiyam ca teṇa<sup>6</sup> pūyā-urassaram taṃ samappemi
236. tāhe tīe bhiṇḍī vihiyā to jāṇiṇa tab-bhāvam  
pabhaṇai palli-nāho parihāso esa me vihi
237. mab-bhāvo puṇa eso jai taṃ picchāmi ettha sampattam  
tā tassa lemi<sup>7</sup> khallam taṃ soum<sup>8</sup> tīe tuṭṭhāe
238. sejjā-heṭṭhammi thio diṭṭhīe tassa dāṇsio ahayaṃ  
<sup>9</sup>gahiṇa teṇa baddho thūṇāe alla<sup>10</sup> baddheṇam
239. nihao ya niddayaṃ<sup>11</sup> nitt̃hureṇa daḍha-lat̃thi-mutt̃hi-ghāehiṃ  
suttesu tesu<sup>12</sup> punnehi majjha tatth' āgao suṇao
240. teṇa ya bandhaṇa-baddhā khaddhā mama niddha-bandhaven' eva  
to<sup>13</sup> ham makkala-gatto patto pallivai-samivam

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1. C viṇaya-rapjiyā sā therī vuttā      2. A viṇaya-      B. viyaye  
3. C maha tīe ya      4. A vihi      5. D sohā      6. A sejjā-heṭṭhe  
7. C sakkāra-      8. C khaggam D lakham      9. C tassa samtuṭṭhā  
10. C nihiṇa      11. A valleram      12. CD to nitt̃hura-  
13. D m-āthiṃ      14. B punneṇa



241. gahiūna tassa khaggaṃ uggamā āyadḍhiūna utthaviyā  
taha sā duṭṭha-sahāvā jaha pallivaī na utthei
242. jai pukkareṣi pāve to imiṇā dāruṇeṇa khaggaṇaṃ  
chindissāmi tuha siramā iya bhaṇiya tam āggae kām
243. sahasatti niyaya-gāṃbhimuham sampaṭṭhio turiya-turiyaṃ  
dūram gayassa majjham volīṇā savvaṃ savvā
244. to 'ham<sup>2</sup> dhāḍī-bhaṇam lukko ekkāe vamsa-jālīe  
itthantarammi patto pallivaī saha<sup>3</sup> bhaḍ<sup>4</sup>oheṇam
245. teṇa puṇa amha maggo<sup>4</sup> nāo paya-paddhaḥe annam ca  
daṭṭhūṇam dasiyāo khittāo tīe<sup>5</sup> intīe
246. so mam khagga-pahārehi jajjaram jāya<sup>6</sup>-garuya-dukkhehiṃ  
kīlittu kīlaehiṃ dharāe paṇcāhi vi anḡehiṃ
247. tam ghittūṇam<sup>2</sup> paḍigao majjha vi paricatta-jīviy'-āsassa  
pāse vāṇara-ego sampatto so ya mam daṭṭham
248. tay'-avattha-gayaṃ mucchā-nimīliya<sup>2</sup>accho mahī-yale paḍio  
sucireṇam ceyannaṃ laddham gentūṇa annattha
249. puṇa āgao turanto ghattūṇam sajjalam osahī-juyalam  
egāe osahīe nissallo 'ham kao teṇam
250. bīyāe parūḍha-vaṇo pacchā dharāṇi-yalammi lihiūṇam  
hattheṇa akkharāṇiṃ niyaya-sarūvam samakkhāyam
251. āsi purā vijja-suo tuha gāme Siddha-kamma<sup>8</sup> nāmo 'ham  
kamma-vaseṇam jāo mariūṇam vāṇaro<sup>9</sup> iḡhayaṃ
252. tuha dāmaṇeṇa jāyam jāī-saraṇam ca majjha sahasatti  
to puvva-bhava-viyāṇiā-osahī-juyaleṇa ceṇa
253. paunī-kao 'si evam sampai puṇa suṇasu majjha vuttantaṃ  
aḡam annaṇa baliṇā<sup>9</sup> kaiṇā chaḍḍhāvīo jūham
254. tā jai tam hantūṇam jūhavaṇiṃ mam tumaṃ kaḡavi  
majjha<sup>1</sup> uvayārassa tao paḍi-uvayāro kao hoi
255. tav-vayaṇam kāmūṇam palliṃ gantum puṇo vi pacchannaṃ  
hantūṇa palli-nāham tam ghittum āgao sa-giham

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1. D aggao 2. A kuṭṭhi B koḍḍhāḍitti C buddhi D koḍhiya  
3. C saha-bhaḍo eva 4. A uvaladdho<sup>o</sup> 5. B pattīe 6. D guruya  
7. A parigao 8. A nāmāṇo 9. A aḡayaṃ 10. D kaiyāvi



256. iya niya-mahilā-cetthiya-damsaṇṇo visaya-suha-virattenam  
viihiyā mae mahāyasa pavvajjā suṭṭhu-aṇavajjā
257. tā bho Abhaya mahāyasa puvv'-aṇubhūyam<sup>2</sup> mahā-bhayam eyam  
aṇucintantaṇṇa mahā-bhayam ti vayanam maha pavattam
258. aha Dhaṇaṇa nāma muṇi tah' eva taiyammi jāme  
pavisanto bhaṇai ai-bhayam ti tam pucchae Abhao
259. katto tuha ai-bhayam so sāhai puvva-veiyam eyam  
pucchai Abhao bhayavam kaha tumae veiyam kahasu
260. Dhaṇaṇa tao vuttam Ujjenīe samīva-gāmaṇṇi  
āsi<sup>3</sup> puro guṇa-sundara-khattiya-kula-puttaṇṇa ahayaṇ
261. uttama-vams'-uppannā kannā Ujjenī-nayari-vatthavvā  
kula-abhimāṇaṇṇa mae pariṇīyā jovvaṇa-tthenam
262. tīe āṇayan'-attham asi-bīyo paṭṭhio sasura-geham  
patto paosa-samae Ujjenīe masāṇammi
263. peccāmi mahilam egaṇ pāuraṇa-paḍeṇa pihiya-muha-kamalaṇ  
kaluṇa-sareṇa ruyantaṇ sūla-tṭhiya-purisa-pāsammi
264. samjāya-daṇa mae sā bhaṇīyā kiṇ tumam ruyasi bhadde  
tāhe sā gaggaya-girā eyam bhaṇiṇṇam samādhattā
265. jo ya na dukkham patto jo ya na dukkhassa niggaha-samattho  
jo ya na duhiḍe duhio kaha tassa kahijjae dukkham
266. iya tav-vayanam soum ahiyam kārunnam āgaṇa mae  
bhaṇiyam bhadde nisunāsu majjha vi<sup>5</sup>gahalliyam egaṇ
267. ahayaṇ dukkham patto ahayaṇ dukkhassa niggaha-samattho  
ahayaṇ duhiḍe duhio tā majjha kahijjae dukkham
268. jai evam tā suvvau jo eso sūliyāe uvari naro  
so maha bhattā naravai-narehiṇ eyam dasam nīo
269. jīvai ya esa ajjāvi eya-nimittam tu bhoyaṇam ghittum  
aham āgay' amhi sahasā<sup>4</sup> bhoiṇṇam imaṇ na sakkemi
270. to nipphala-payāsā soittā roium aham laggā  
āpucchīyā ya tumae supurisa karuṇa-pavannaṇam

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1. D visa 2. C bhayaṇ saranteṇam to nisīhiya-tāhe mahā-  
bhayaṇ bhāsiyam sahasā 3. B purā 4. D girī 5. D gāhiliyam  
6. B6 imaṇ suvaṇa na sakkemi



271. tã kuṇesu maha paṣāyaṃ [havesu maṃ niya-khandha-desammi  
jeṇ' eyaṃ niyaya-paṃ bhujjāvēmi sa-hatthenaṃ
272. joeyavvaṃ na tae uḍḍhaṃ maha saṃmuhaṃ mahāsetta  
jeṇa na lajjāmi ahaṃ tuha khandha-paṭṭhiyā santi
273. khaggaṃ muttuṃ dharaṇi-yalammi khandhammi sã mae [haviyā  
sūl'-āroviya-purisassa santiyaṃ chinnae maṃsaṃ
274. nivaḍanti majjha uvariṃ puṇa ratta-ruhira-binduṇo bahave  
te 'haṃ salilassa kaṇe kalyanto [hāmi viṣattho
275. avaloīyaṃ cireṇaṃ nivvinneṇaṃ mae uvari-huttaṃ  
diṭṭhaṃ ca ceṭṭhiyaṃ se bhaya-jaṇaṇaṃ bhīma-rūvāe
276. tã taṃ bhūmīe nivādiṭṭhaṃ bhaya-kampamāṇa-savv'-ango  
viṣāriṭṭha khaggaṃ puvvaṃ pi mukkaṃ tahiṃ [hāne
277. vegaṇa paḷāyanto patto 'haṃ jāva pura-paoliē  
tã sã vi taṃ eva asiṃ ghittūṇa samāgayā tattha
278. tīe ya majjha ūrū ego<sup>2</sup> puravara-paoli-bāhi-[hio  
chinno khagga-pahāreṇa pāva-kammāe sahasatti
279. taṃ ghittūṇa gayā sã shaṃ pi tatth' eva nivaḍio santo  
vilavāmi<sup>3</sup> kaluṇa-kaluṇaṃ duvāra-duggāe aggammi
280. <sup>4</sup>kula-devayāe bhaṇio taḥa vilevanto ahaṃ sakaruṇāe  
bho bhadda sāyinaṃ saha amhāṇaṃ imā merā
281. jaṃ pura-paoli-purao dupayaṃ<sup>5</sup> vā cauppayaṃ vā taṃ tāsīṃ  
jaṃ<sup>6</sup> puṇa abbhintaraṃ taṃ savvaṃ amha ābhavaī
282. tã tuha ūrū eso pura-bāhi<sup>2</sup>-[hio tti rakkhio na mae  
taḥa vi tumaṃ mā royasu karemi acireṇa tuha eyaṃ
283. iya bhaṇiṭṭhaṃ tīe acintanijjāe deva-sattīe  
ūrū tay-avatthocciya majjha kao kaya-paṣāyāe
284. taṃ paṇāmiṭṭha ahaṃ<sup>8</sup> gao shaṃ sasura-mandiraṃ taṃ ca  
pihiya-duvāraṃ daṭṭhaṃ vivareṇaṃ to paloemi
285. picchāmi sāsuyaṃ mahiliyaṃ ca tahiyaṃ paiva-kantiē  
maṃsaṃ khāyantiē do vi piyantiē<sup>9</sup> majjhaṃ ca

- 
- paḷissa bāhi-bhāgā*
1. AB puṇaruttaṃ 2. C ~~puravara-paoli-bāhi~~-[hio  
3. BD karuṇa-karuṇaṃ 4. D koṭṭa-devīe 5. AB ca... ca  
6. C tu tay-abbhantaraṃ 7. B [hiyassa r<sup>o</sup> 8. A vimāṇo cciya  
sasura-mandiraṃmi gao pihiya-duvāre 9. ABD majjhaṃ



286. etthantarammī sahasā suyāi vuttam imam jahā mamsam  
ai-miṭṭham te pabhanai maha bhajjā erisam vayanam
287. amme tuha jāmā-santiyam eyam 'kham ~~tae~~ tao savve  
puvv'-utte vuttanto kahie jā ūru occhinno
288. te 'ham bhaya-sambhante gharammi gantūna jāya-samvege  
pavvaie guru-mūle tā ai-bhayam erisam majjha
289. tatte cauttha-jāme bhayāi-bhayam āha Jona so sāhū  
kahai ya niya-vuttantaṃ Abhaya-kumārassa taha ceva
290. Ujjenīe seṭṭhi Dhanadatto bhāriyā Subhaddā se  
tāna suo 'ham majjha vi nāmaṇam Sirimaḥ bhajjā
291. sā majjha calaṇa-dhoyana-salilam neheṇa paḍiṇam piyai  
aham avi-anuratta-maṇe tīe vayanam na laṅghemi
292. evam vaccai kāle bhaṇio gaha annayā aham tīe  
maha piyayama ai-saddhā jāyā miga-puccha-mamsammi
293. tā jai tumha pasāṇa majjha sampadai tam na acireṇam  
tā hoi phudam maraṇam iya nāma kuṇasu jam joggam
294. to sā mae sa-dukkham bhaṇiyā bhaṇa piyayame kahiṃ honti  
te miga-pucchaga-jīvā tam mamsam jeṇa āṇemi
295. sā pabhanai Rāyagihe nayare Seniya-nivassa gehammi  
tesim<sup>5</sup> tittī pauttī esā nisuyā mae puvvīm
296. tā tattha tumam vaccasu jai piya kajjam mae jiyanti  
iya<sup>4</sup> bhaṇio tassāham sampatto bāhir-ujjāṇe
297. peccāmi viśamanto pattāṇam kilam'-attham ujjāṇe  
vivihāim vilasiyāim kāmuya-sahiyāṇa vesāṇam
298. aha tāṇam majjhāo egā vara-rūya-dhāriṇī vesā  
nāmaṇa Maghasenā keṇavi khayareṇa avahariyā
299. to pariyaṇeṇa tassa ya mahayā saddheṇa eyam ugghuṭṭham  
<sup>7</sup>bho bho dhāvaha dhāvaha hīrai gosāmiṇī amham
300. evam suniṇa mae<sup>1</sup> sahasā<sup>2</sup> āyanna-pūriyam<sup>3</sup> bāṇam<sup>4</sup>  
mottūna so durappā gayana-ttho mārio khayaro

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1. C kao tae laddham 2. AB dhāyana 3. AB anuttara  
4. A bhaṇiyam 5. C vittī D tattī 6. taruṇī-vesā  
7. C bho dhāha dhāha dhāvaha 8. A vayanam



301. paḍiyā ya tassa hatthāo Magahasenā sarovara-jalammi  
tatto uttariūṇaṃ <sup>1</sup>saṃāgayā majjha pāsammī
302. bhaṇio ahaṃ sa-viṇayaṃ tīe imaṃ komalāe ~~paḍiyā~~ <sup>2</sup>vāyāe  
sāmiya kuṇasu paṣāyaṃ <sup>3</sup>āgacchasu kayalī-gehammi
303. tattha gao 'haṃ majjiya-jimio tad-dinna-<sup>5</sup>parihiya-su-vattho  
suha-<sup>4</sup>sayaṇīya-nisanno tīe āpucchio evaṃ
304. supurisa kutto taṃ āgao <sup>2</sup>si kiṃ vā paoyaṇaṃ tujjha  
iya puṭṭheṇaṃ kahio tīe mae niyaya-vuttanto
305. to bhaṇai Magahasenā sāmī tumaṃ ujjugo na lakkhesi  
niya-mahilāi <sup>1</sup>saḥāvaṃ sā khalu accantaḥ <sup>2</sup>ussilā
306. jai sā hojja susilā tumaṃ ca jai hosi vallaḥo tīe  
tā kaha nīsaṇṇejjā gharāo ceṇa kavaḍeṇa
307. iya bhaṇie sā bhaṇiyā mae jahā suyaṇu mā imaṃ bhaṇasu  
silā-guṇeṇaṃ na samo tīe viṇao cciya kahavi
308. maṃ accent'-anurattaṃ tad-uvari nāūṇa Magahasenāe  
bhāva-nnuyāe moṇaṃ jhatti kayaṃ vaiyare tammi
309. cūḍa-maṇī nibaddho maṃ' uttamange imaṃ bhaṇantīe  
pura-majjhe pavisaṃmo ussūraṃ vaṭṭae inhiṃ
310. iya bhaṇiūṇa <sup>7</sup>payattā mae samaṃ <sup>8</sup>sandaṇaṃ samabhirūḍhā  
vajjanti bahuvih'-āojja-sadda-paḍisadda-bhaṇiya-diṣā
311. pavisanta-loga-kalayalā to rukkh'-ucchaliya-rosa-duppeccho  
tatth' āgao gaṇdo tāsanto nāri-nara-niyaraṃ
312. so ya mae gaya-sikkhā-kusalena <sup>9</sup>vasī-kao khaṇ'-addheṇaṃ  
patto ya tao loyāo sūhu-vāo aṇannasamo
313. to loeṇaṃ raṇjiya-maṇeṇa bahuviha-girāhi thuvvanto  
patto 'haṃ tīe maṇoharaṃ gharaṃ sura-vimāṇaṃ va
314. khaṇa-metteṇa tīe bhaṇio 'haṃ ajja ajjautta mae  
Seṇiya-narinda-purao paṇacciyavvaṃ pavatteṇa
315. tā āgacchasu piyayama tumaṃ pi tatto mae imaṃ bhaṇiyaṃ  
vacca tumaṃ ahaṃ ihaṃ ciṭṭhissāmi ei maha niddā

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1. C samāṇiyā 2. D vāṇīe 3. CD imammī kayalī-hare ehi  
4. D sayaṇammī 5. D pahiriya 6. D sarūvaṃ 7. A pahāyā  
8. A daṇṣaṇaṃ 9. D vase



316. iya bhaṇiūṇa gayā sā narinda-purao paṇaccium laggā  
aham avi tatth'eva gao miya-pucchaga-maṇsa-gahaṇ'-attham
317. pekkhaṇaya-vāvaḍesu ya rakkhaya-purisesu laddha-lakkheṇam  
miga-pucchassa ya gahiyaṇ maṇsam govāiyaṇ ca taha
318. jā nissarium laggo alakkhio tāva rakkhaya-narehiṇ  
maṇs'-avahāro ranno niveio kahavi nāūṇam
319. rannā vi ranga-bhango mā hou imam vibhāviyaṇ teṇam  
na hu kimpī jāva bhaṇiyaṇ tāva aham<sup>2</sup> nibbhayo santo
320. tatth'eva ega-desammi saṇṭhio viviha-hāvabhāvehiṇ  
<sup>3</sup>naccantiṇ avaloemi Magahaseṇam mahā-gaṇiyaṇ
321. tīe naṭṭa-niṇṇatta-tosienam mahā-narindenam  
<sup>4</sup>paḍivanne vara-tiyaḥ paḍhiyam imam maha nimittenam
322. miga-puccha-maṇsa-gāhī maha jīviya-dāyago mahāsatta  
katth' acchai majjha pio cūḍamaṇi-maṇḍaṇo ihaṇ
323. iya tīe vayanā-pankaya-viṇiggayaṇ nisunūṇa vayanam imam  
bhaṇiyaṇ mae kisoṇari eso 'ham ettha ciṭṭhāmi
324. to tīe vinnatto nara-nāho deva puvva-paḍivannā  
je tinni varā tāṇam majjhāo donni me dehi
325. so pabhaṇai viṣatthā maggasu jaṇ tesam<sup>5</sup> Ihiyaṇ kimpī  
tīe bhaṇiyaṇ abhayaṇ egenam hou eyassa
326. bīeṇam eso cciya majjha varo manniyaṇ tayaṇ rannā  
to sā laddha-pasāyā mae samam āgayā sa-giham
327. volīnesum<sup>5</sup> kaisuvi diṇesu bhaṇiyā mae Magahaseṇā  
vaccāmi aham daie niya-nayaram jai tumam bhaṇasi
328. tīe bhaṇiyaṇ avassam jai gentavvaṇ tao mamaṇ ghettuṇ  
vaccasu evam hou tti manniyaṇ taṇ mae vayanam
329. to tīeṇa appāṇam vereṇa moyāvio narindāo  
vihiyā ya niravasesā siggham ciya gamaṇa-sāmaggi
330. to 'ham tīe<sup>6</sup> saḥio Ujjeṇiṇ patthio kameṇam ca  
sappatto se bāhiṇ taṇ mottūṇam tahiṇ ceva

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1. A ca 2. A niggao 3. A vaccentiṇ 4. A paḍivannammi varammi  
D paḍivannammi vara-tige 5. D kaivya 6. A sariṇ



331. rayanīe niyaya-gharam khagga-sahio aham gao jāva  
picchāmi tāva niyayaṃ bhajjam suttam saha vidanam
332. tā rosa-vasenā mae khaggaṃ āyadhiṇṇa 'accuggam  
taha so hao varāo pānehim jahā paricatto
333. pacchanna-paessa-ṭhio picchāmi tie khaṇa-viuddhāe  
<sup>2</sup>khaḍḍāe<sup>3</sup>hihippantam tam purisam khaṇḍa-khaṇḍa-kayam
334. peccantass' eva maham tam<sup>4</sup> khaḍḍam pūriṇa dhūlie  
tad-uvari kayam mahantam pīḍham<sup>5</sup>littam ca guttam ca
335. tam datthūnam savvam suttāe tie āgao bāhim  
kahiṇa ya vuttantam vesāe Magahāsenaē
336. Rāyagiham ceva gao tie sahio ~~maham~~ ahā suham tattha  
gamiṇa kimpī kālā Ujjenim āgao<sup>6</sup>'mhi purāo
337. āṇandiṇa janahi-janānam ca mad-damsanena gharanīe  
gharam āgao 'mhi tie a-payāsanto niyaya-bhāvam
338. sā purā mai sampatte ghar<sup>7</sup>-angane kavada<sup>2</sup>-pakhaḍḍiya-pamoyā  
pucchai kim sāmi cirāo āgao to mae bhaniyam
339. tujjha ya<sup>8</sup>kae<sup>9</sup>kisoyari miga-pucchaga-maṇṣa<sup>10</sup>-maggayantassa  
laggo ittiya-kālo na ya sampattam tayaṃ kahavi
340. to 'ham asiddha-kajjo pie iyānim pi kahavi kicchenaṃ  
hiyasaṇa anicchanto iha patto tujjha neheṇam
341. evam-āi tie kahiyaṃ acchanto tatth' aham niyacchāmi  
niccam ciya kaya-pūyam tam pīḍham agga-kūrenaṃ
342. tatto mae niya-maṇe paribhāviyam erisaṃ jahā esā  
jārassa tassa ajja vi moheṇam kuṇai niya-pūyam
343. anna-dine sā bhaniyā mae imam piyayame maham kuṇasu  
pāhuṇam ghaya-unnehi ajja ghaya-khaṇḍa-juttehim
344. na ya tatto majjhāo dāyavvam kimpī tāva annassa  
jāva mae no bhuttam tie evam ti paḍivannam
345. bhaniyam ca bhaṇasi kim nāha erisaṃ majjha kim tumāo vi  
anno vi ko piyayamo paḍhamam dāhāmi jassāham

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1. D. ai-tikkham 2. A khaṭṭummi 3. C nihiyantam 4. A khaṭṭum  
5. A. cittam 6. A u 7. C payaḍiya 8. D kaena 9. D kisori  
10. A sannisantassa



346. uciye samae bhoyana-nimittam egattha maha nisannassa  
padham'-uttin<sup>2</sup>nam ghaya-unnam egam unham 'kare ghetton
347. pakkhivai tattha ghaḍae daddhā daddha tti jampiun pāvā  
to Abhaya mae bhanīyam kin<sup>2</sup> xx ajja vi tte kin<sup>2</sup> tu tae
348. kin<sup>2</sup> tuha piyareṇa mae puṇa bhanīyā jāya-garūya-kova-vaṣā  
ghittun<sup>2</sup> tam eva ghaya-unna-payana-pattan<sup>2</sup> jalaṇa-tattan<sup>2</sup>
349. <sup>4</sup>nihanemi tti pagūman<sup>2</sup> pahāviyā maha palāyamāṇassa  
piṭṭhīe khivai tayan<sup>2</sup> sa-ghayan<sup>2</sup> tavayan<sup>2</sup> vigaya-karuṇā
350. ten<sup>2</sup>ham<sup>2</sup> daḍḍha-tanū gao gharaṇ<sup>2</sup> kahavi jaṇaṇi<sup>2</sup>-jaṇayāṇaṇ<sup>2</sup>  
kāleṇa sattha-deho pavvaio jāya-saṃvego
351. evan<sup>2</sup> mae mahāyasa bhayāi<sup>2</sup>-bhayan<sup>2</sup> erisaṇ<sup>2</sup> samarubhūyan<sup>2</sup>  
tan<sup>2</sup> sumarenteṇa nisīhiya-ṭhāṇe iman<sup>2</sup> vuttan<sup>2</sup>
352. itthāvasare uiyami<sup>2</sup> <sup>5</sup>sūriye posahan<sup>2</sup> tu pārittā  
Abhaya-kumāro bāhin<sup>2</sup> <sup>6</sup>patto pecchai tayan<sup>2</sup> hāraṇ<sup>2</sup>
353. cintai eya-nimittan<sup>2</sup> sāhūhi bhay'-āi-vayanāin<sup>2</sup>  
bhanīyāin<sup>2</sup> na un<sup>2</sup> lābho ittha kao vigaya-lohehin<sup>2</sup>
354. tā dhannā<sup>2</sup> kaya-unnā<sup>2</sup> ee sahalan<sup>2</sup> ca jīviyan<sup>2</sup> imesan<sup>2</sup>  
ko vā hujja sariccho imehin<sup>2</sup> sayale vi jiya-loe
355. evan<sup>2</sup> Abhaya-kumāro muṇi-gaṇa-saṃghāe bhāvio bāhin<sup>2</sup>  
ghettūṇa tayan<sup>2</sup> hāraṇ<sup>2</sup> qhovaṇi<sup>2</sup> ranno vi niya-piun<sup>2</sup>
356. tā bho Kupciya sāvaya su-sāhuno honti iya vigaya-lohā  
tā Kupcio payampai anne te tāriso na tumān<sup>2</sup>
357. iya Muṇiyai-muṇi-carie hār'-uppattī-bhayāi<sup>2</sup>-bhaya-juttan<sup>2</sup>  
Sutthiya<sup>2</sup>-m-āi-jaiṇan<sup>2</sup> kahāṇayan<sup>2</sup> biyam akkhāyan<sup>2</sup>
358. tan<sup>2</sup> puṇa sīha-sariccho pucchai sāhū kahan<sup>2</sup> iman<sup>2</sup> āha  
Vāṇārasīe rāyā Jiyasattū tassa vara-vejjo
359. tassa suyā do jaṇayammi uvarae vijjayan<sup>2</sup> ayāṇantā ~~manāṇā~~  
tā rannā jaṇaya-pae na kayā anno kao vijjo
360. te puṇa avamāṇeṇan<sup>2</sup> <sup>7</sup>gantun<sup>2</sup> des'-antarammī padhiūṇan<sup>2</sup>  
vijjaya-satthan<sup>2</sup> caliyā andhan<sup>2</sup> sīhan<sup>2</sup> niyanti pahe

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1. A kavaḍe 2. A na 3. D punna 4. A pahanemi D pahanāmi  
5. A diṇayare 6. A tatto 7. D punnā 8. D sūri-jaiṇan<sup>2</sup>  
9. A vijjāṇan<sup>2</sup> tu desantarān<sup>2</sup> paṭṭhaviyā



361. dīṇāṇāḥ'-āṇaṃ kāyavvaṃ vejjayaṃ ti guru-vayaṇaṃ  
sumaranteṇa lahuṇā sīho sajjō kao kahavi
362. jeṭṭho uṇa jā na tarai taṃ vāreṃ saḥoyaraṃ niyayaṃ  
tāhe aṇāgayaṃ ciya ārūḍḍho taruvare 'cange
363. iyarc puṇa uvayārī vi nivviveeṇa teṇa sīheṇa  
cira-ḥchuhienṇaṃ khaddho gayammi annattha sīhammi
364. jeṭṭho uttariṭṭhaṃ dumaḥ sampāvio niyaṃ nayaṇaṃ  
jāo piu-paya-bhāī bhogaṇaṃ bhāyaṇaṃ taha ya
365. uvayārīṇo vi vejjassa teṇa sīheṇa jaṃ kayaṃ du-kayaṃ  
taha tumae vi muṇisara maha dāvvaṃ avaharanteṇa  
muṇi
366. iya Muṇivai-xxxī-carīe muṇi-mahuyara-surahi-kamala-sāricche  
sīha-kahāṇayaṃ eyaṃ iha tēiyaṃ Kupcien' uttaṃ
367. aha Muṇivai payanpai sāvaya mā bhaṇasu erisaṃ vayaṇaṃ  
uvasanta-maṇo houṃ Meyajja-kahāṇayaṃ suṇasu
368. Sāgee Caṇḍavadiṃsagassa ranno Sudamsaṇē devi  
tīe Sāgaracando Muṇicando do ime puttā
369. taha Piyadaṃsaṇa nāmē bīyē patti mahā-narindassa  
tīe vi duve puttā Guṇacando Bālacando ya
370. Sāgaracando rāyā samjāo uvarayammi jaṇayammi  
Muṇicando puṇa bhujjai kumāra<sup>2</sup>-bhuttīe Ujjeṇiṃ
- 371<sup>7</sup> aha annavā narindo rasoṇiṃ bhaṇai māiḥa kallevaṃ  
to sā moyagam egaṃ hatthe ghittūṇa bāhiṃ gac  
Piyadaṃsaṇē bhaṇiyā<sup>1</sup> dehe<sup>4</sup> kiṃ tujjha pāsammi
372. to sā moyagam egaṃ hatthe ghittūṇa bāhiṃ gacchanti  
Piyadaṃsaṇē bhaṇiyā<sup>1</sup> dehe<sup>4</sup> kiṃ tujjha pāsammi
373. tīe bhaṇiyaṃ moyagam egaṃ ranno<sup>6</sup> na emi kallevaṃ  
to Piyadaṃsaṇa ginḥai visa-bhāviya-niyaya-hatthehiṃ
374. puṇa iyaṇīe appai sā ranno xi so vi kāuṃ do khaṇḍe  
Piyadaṃsaṇā-suyāṇaṃ dei lahuya tti kāūṇaṃ
375. bhuttā ya tēhi tatto visēṇa ghumaṇviyā tao rannā  
maṇi-jala-pāṇā satthā vihiyā te āgayā gehaṃ

1. C tuge 2. D bhukkhienṇaṃ 3. A bhoyaraṃ 4. A bhattīe  
5. A tahayaṃ 6. D na pakillo ya 8 ? need to cedit?

7. A omits verses 371 to 436 replacing them by this summary:  
Piyadaṃsaṇē niya-suya-rajj'-atthaṃ raiṇo viṇāsaya  
vihio visa-ppaogo Sāgaracando muṇi jāo  
niva-urohiya-puttā Sāgaracando uvasaggaṃ muṇivarāṇa soṭṭhaṃ  
Ujjeṇiṃ sampatto tesīṃ paḍibhaṇ'-atthaṃ so  
(continued overleaf)



376. Sāgaracando vi tao rasoñiṃ bhaṇai moyago kahaṃ  
visa<sup>1</sup>-qhakko samjāo sā āha ahaṃ na yāṇemi
377. navaraṃ eyāṇiṃ ciya jaṇaṇi karehiṃ gholio suiraṃ  
tā taṃ pi uvālabhai ā pāve mārio honto
378. a-vihiya-jininda-dhammo dug-gai-paṇa-bhāyaṇaṃ kao 'haṃ to  
puvviṃ ciya dijjantaṃ tuha rajjaṃ kiṃ na gahiyaṃ ti
379. tā sampayaṃ ca giṇhasu rajjaṃ puttāṇa desu niyayaṇaṃ  
iya rajj'-āi caiaṃ Sāgaracando muṇi jāo
380. egammi sāhu-gacche su-vihiya-sūriṇa pāya-mūlammi  
abbhattha-duviha-sikkho jāo acireṇa gīy'-attho
381. aha annayā kayāi Ujjeṇīe samāgayā sāhū  
sūrihiṃ tao puṭṭhā kusalaṃ sāhūṇa<sup>2</sup> bho tattha
382. āmaṃ bhaṇanti navaraṃ Muṇicanda-narinda-puttago ego  
uvarohiya-putto vi hu kuṇanti sāhūṇa uvasaggaṃ
383. iya vayaṇaṃ sōṇaṃ Sāgaracando vi pucchiaṃ sūriṃ  
Ujjeṇīe patto tesiṃ paḍibhaṇ'-atthā
384. egāe vasaḥīe tṭho su-sāhūṇa majjhayārammi  
bhoyaṇa-kāle patte patte ghittūṇa<sup>3</sup> bhikkhaṭṭhā
385. sampatṭhio muṇihiṃ nivārio ajja hosu pahunṇago  
na ya ciṭṭhai so bhaṇai ya aha<sup>4</sup> laṭṭhiot<sup>5</sup> majjha dāṃseha
386. <sup>1</sup>paṇṇīe u va vaṇaṃ āma-gatiṃ diya-sijjāe rāya bhavaṇāiṃ<sup>†</sup>  
sāhūhiṃ taṇhā vihiṃ so u gao rāya-bhavaṇammi
387. rasavai-gharammi patto mahayā saddheṇa dharma-lābhei  
rāy'-anteurihiṃ nivārio maṇya-saddenāṃ
388. so niya-savaṇe dāṃsai bahiro 'haṃ bhaṇai ucca-saddenā  
kiṃ sāviyāo tubbhe pabhaṇaha maṃ lahuva-saddenā
389. evaṃ so jampanto diṭṭho rāya-uvarohiya-suehiṃ  
kalayala-ravaṃ<sup>5</sup> kuṇantā to pattā tassa pāsammi
390. bhaṇio naṭṭaṃ jāṇasi so āha jāṇemi kiṃtu āojje  
vāheha taṇhā vihiṃ muṇinti na ya vāiaṃ kimpī

1. C. D. paṇa 2. C to 3. D sikkh'-atṭhā 4. D paḍiṇīe 5. D kuṇanto  
6. D tehiṃ vihiṃ maṇaṃ annayaṃ vāiaṃ kimpī 7. ? *emend to mahhiyo?*

A. (continued from preceding page)

tāva urohiya-putto Sāgaracandena bohio santo  
pavvajjaṃ sa-duganṇaṃ kāmāṇaṃ sura-bhavaṃ patto  
Rāyagihe Meyajjo jāo sura-bohio dikkhaṃ ghittuṃ  
egāgi viharanto patto gehe kalāyassa  
coro tti saṅkheṇaṃ suvaṇṇa-kāreṇa kupcag'-avarāho  
baddho siddho akahiya kupca giddho mahāsatto



391. bheniyā teṇa chaillā 'tubbhe na ya kimpī muṇaha iya vuttā  
te ruṭṭhā vācun samāgayā sūhu-vahaṇaṭṭhā
392. avayāliyā ya teṇaṃ angovangā ṇiuddha-kusaleṇaṃ  
nīharīo ujjāṇe patto jhāṇa-ṭṭhīo tattha
393. rannā bhoyana-samae kumarā saddāviyā tao diṭṭhā  
joyanteṇa jaṇeṇaṃ paḍiyā dharaṇīe<sup>3</sup> niccintā
394. kaḥiyā ya teṇa renno so vi ya uvarchiyeṇa saha patto  
diṭṭhā 'tah'eva tatto sampatto sūhu-pāsammī
395. nāo nivera eso Sāgaracando saḥoyaro bhāyā  
maha muṇivaro tti jāo to rāya paḍai pāesu
396. iyareṇaṃ uvāladḍho ~~am~~ iya-putte sikkhāvesi sūhūṇaṃ  
uvasaggaṃ kuvvante dhiratthu te rāya-nīe
397. rāyā bhaṇai na eyaṃ puṇo vi kāhinti mupcae tāhe  
bhaṇai muṇī pavvajjaṃ kuṇanti jai tesin tā mokkho
398. evaṃ paḍivanne so sampatto rēulammi niva-sahio  
pavvāyai te donni vi rāya-suo kuṇai<sup>5</sup> suṭṭhu-vayaṃ
399. aha uvarohiya-putto Sāgaracandena bohio santo  
kuṇai vayaṃ sa-dugacchaṃ dunnī vi ante surā jāyā
400. <sup>†</sup> jina thunaṇa bohi putthā uvarohiya dulaḥa bohi vāgarane<sup>†</sup>  
so bhaṇai mitta 'haṃ te bohiyavvo samaṇa-dhamme
401. Rāyagihe Meyajjo nāmeṇaṃ Meyiṇīe samjāo  
sā puvvaṃ ciya bhaṇiyā tīe cciya vaṇiya-bhajjāe
402. jai kahavi samo pasavo hojjā to deḍḍa majjha niya-jāyaṃ  
ahayaṃ tuha dāissan jaṃ<sup>6</sup> naṭṭhaṃ kamma-doseṇaṃ
403. kaha kahavi divva-joṇa pasava-divase samammi samjāe  
tīe samappio seṭṭhiṇīe tīe vi niyaya-suyā
404. dinnā ya meṇīe payāsiyā<sup>4</sup> tīe bhattuno purao  
jaha esā maha dhūyā maya-jāyā pāva-kammāe
405. Meyajjo vikkhāo jāo sayalāmmī loga-majjhammi  
seṭṭhi-suo tti kay'-atthe viṣiṭṭhe-punnārubhāveṇaṃ

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1. D tumhe 2. C muṭṭha 3. D nicceṭṭhā 4. C tahiṃ ca  
5. D suddha 6. D niddham



406. ummukka-bhāla-bhāvo gahiya-kalo ramma-jovvanam patto  
tassa vara-kannagāo varai piyā aṭṭha vara-rūvā
407. eyammi ya patthāve ei suro puvva-gahiya-saṅkeo  
jo puvviṃ āsi 'tayā Muṇicanda-suo tti vikkhāo
408. sumarāvai puvva-bhavaṃ pabhaṇai Meyajja kiṃ na <sup>2</sup>taṃ kuṇasi  
jīṇavara-dhamme dikkhaṃ so pabhaṇai natthi me icchā
409. cintai suro uvāyaṃ a-patta-dukkho na bujjhae eso  
to meya-taṇum ahiṭṭhai so royanto bhaṇai evaṃ
410. jai jīvantī majjha vi hojja suyā ajja ~~na~~ tīe vivāho  
hojjā majjha vi gehe meṭṭe to imo bhaṇio
411. mā ruyasu esa putto tujjha aha kahai meṇī savvaṃ  
to meo rūsiṇṇaṃ kaḍḍhai raṅgāo re duṭṭha
412. <sup>3</sup>seṭṭhiṇa kannagāo kaha vivāhesi majjha taṇao vi  
ghittūṇa kare khitto khaḍḍāe bhaṇai puṇa khajjaṃ
413. pāṇaṃ ca muhe khippau to sura-rūveṇa bhaṇai giṇha vayaṃ  
so pabhaṇai ko 'si tumāṃ iyaro puṇa bhaṇai devo 'haṃ
414. diya-logāo itthaṃ samāgao tujjha bohaṇa-nimittaṃ  
iyaro jāī-sario bhaṇai vigutto 'mhi kiṃkar'-imo
415. bhaṇai suro <sup>4</sup>niva-kannaṃ tujjha davāvemi jeṇa akalaṅko  
hosi tumāṃ jaṇa-majjhe iyaro jampai imaṃ kuṇasu
416. to kuṇai chāgaṃ rayāṇe vosirai suro vi meya-rūveṇaṃ  
ghittūṇa <sup>5</sup>tāṇi Seṇiya-ranno dāṇuṃ imaṃ bhaṇai
417. maha puttassa niya-suyaṃ dehi tao niva-narā nivāranti  
<sup>†</sup>taṃ iya vi niccaṃ <sup>†</sup>Abhao bhaṇai kuo rayāṇa-uppatti
418. meo kahai chāgo vosirai ime tao bhaṇai Abhao  
~~Abhao~~ jai desi imaṃ ranno tā dijjai tujjha niva-kannā
419. to meeṇaṃ chagalo dinno ranno gihe muyai asuiṃ  
to Abhayaṇaṃ vutto <sup>†</sup>nehi imaṃ puṇa tahiṃ rayāṇe <sup>†</sup>
420. puṇa Abhayaṇaṃ puṭṭho meo kiṃ esa deva-satti u  
so bhaṇai evaṃ eyaṃ to Abhao bhaṇai Rāyagihe

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1. D tao 2. D bho dikkhaṃ giṇhasi jīṇavara-dhamme so p<sup>o</sup>  
3. D sa <sup>†</sup>dhāṇa 4. C Seṇiya- 5. C teṇa bhaṇiyaṃ ~~Abhao~~



421. sālāṃ gāḍhaṃ kāraya vebbhāra-girissa sugamaṃaggaṃ ca  
khīraṃ khīra-samuddā āṇavasū teṇa tuha puttō
422. Seniya-chattassa ahe <sup>phāu</sup> parinehi rāya-vara-kannaṃ  
iya savvammī vi vihiye to pariṇai rāya-vara-kannaṃ
423. tay-aṇantaram ca tāo kannāo aṭṭha puvva-variyaṃ  
etthantarammī punaravi suro bhaṇai hosu pavvaṃ
424. so bhaṇai varisa bārassa khamesu tāva ya vāsāmi giha-vāse  
evaṃ hou tti suro gao deva-logammī
425. punṇe avahi-kāle samāgao bhaṇai giṇha bho dikkhaṃ  
mahilā-vinnatta-suro puṇa gacchai tettiyaṃ kālaṃ
426. to pavvajjaṃ giṇhai ahigaya-sutto vi 'suddha-sammatto  
giy'-attho paḍivajjai egalla-vihāra-vara-paḍimaṃ
427. to patto viharanto <sup>2</sup>gāma-gāra-nagara-maṇḍiya-vasuham  
Seniya-nivassa nagare suvaṇṇayārassa gehammī
428. so bhikkh'-āṇayaṇ'-atthaṃ gao giḥ'-abbhīntarammī to kupco  
cuṇai jave kaṇaya-mae jiṇa-bhavaṇ'-atthaṃ ghaḍijjante
429. so āgao na picchai pucchai sāhuṃ na kimpī so kahai  
to bandhai <sup>bandhanaṃ</sup> sirammī coro tti saṅkāe
430. <sup>+</sup>to <sup>+</sup>khujjai <sup>+</sup>phanihāo <sup>+</sup>jaha do acchīṇi <sup>+</sup>jhatti khudiyāṇi  
khaviūṇa kamma-rāsīṃ patto nāṇaṃ ca mokkhaṃ ca
431. na ya kahiyaṃ <sup>0</sup>puṇa kupco jahā javā bhakkhiyaṃ eerāṃ  
eyammī u patthāve samāgao kaṭṭha-bhāro tti
432. mukkā ya teṇa kaṭṭhā tāṇa lavo kupca-jīva-giyāe  
laggo te vamaī jave suvaṇṇayāro tao bhīo
433. <sup>1</sup>nāuṃ ca imaṃ savvaṃ <sup>2</sup>loṇo Seniya tao ruṭṭho  
pesēi niyaya-purise suvaṇṇayārassa gahaṇ'-aṭṭhā
434. so dhakkiūṇa bāraṃ lupcai kese vi giṇhai ya vesāṃ  
sa-kuḍambo to nīo <sup>3</sup>rāyāṇaṃ dhamma-lābhei
435. so pabhaṇai <sup>+</sup>gūhiyaṃ <sup>+</sup>kāyavvaṃ <sup>+</sup>sāhu-lingaṃ <sup>+</sup>avyattaṃ  
jai mupcasi sa-kuḍambo to mahā pāsā na te mokkho

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1. D pavitṭha-saṃvego 2. D gāra-māra 3. D accaṇ'-atthaṃ  
4. D baddheṇaṃ 5. C moham 6. D nāyaṃ 7. D logeṇaṃ 8. D rāyaṇo



436. iya Meyajja-muṇḍam, khanti-dayā-nāṇa-rayana-rāḷḷam  
bhatti-bhara-nibbhaṇṅgo caudasa-puvvaṃ thuṇai evaṃ
437. jo kupcagāvarāhe pāṇi-dayā kupcagaṃ tu nāikkhe  
jīviyam aṇupehantaṃ Meyajja-risiṃ namaṃsāmi
438. 'nippheḍḍiyāṇi dunni vi sīsē vedheṇa jassa acchīṇi  
na ya saṇjamao calio Meyajjo Mandara-giri vva
439. sunarāṇa-mettaṃ itthaṃ Meyajja-kahāṇayaṃ samakkhāyaṃ  
vittharaṇo puṇa eyaṃ satthe annattha daṭṭhavaṃ
440. Meyajjo iva kupcaṃ muṇiṇo svaraḥiṇaṃ pi na kahinti  
pāṇaccaḥ vi je te kaha para-davvaṃ harissanti
441. iya Muṇivai-muṇi-carie sulaliya-gāhā-maṇobhirammi  
Meyajja-kahā kaḥiyā cautthiyā ettha Muṇivaiṇā
442. aha Kuṇḍio payampai Muṇivai Meyajja-sanniho na tumaṃ  
Sukumāliya-sarisaṃ savvaṃ tuha ceṭṭhiyaṃ jeṇaṃ
443. Campāe Jiyasattū rāyā Sukumāliya-piyā tassa  
so tīe āsatto nirujjamo rajja-kajjamma
444. tassa suyaṃ<sup>2</sup> taḥa rajje ṭhaviṭṭaṃ so sa-bhārio raṇṇe  
neṭṭa pariyaṇeṇaṃ mairā-mada-paravaso mukko
445. ceyannaṃ laddhūṇaṃ vacanto uttara-disābhimuhaṃ  
dinna-niya-ruhira-maṃso devīe tisāya-chuhiyāe
446. Vāṇārasīe patto vāṇiya-sattheṇa saṃṭhio tattha  
paṇḍulay-āsattāe devīe naīe pakkhitto
447. kamma<sup>4</sup>-vaseṇ' uttiṇṇo Supaiṭṭhiya-puravare nivo jāo  
tatth' āgayaṃ nisāmai<sup>5</sup> bhikkhāvantaṃ niyaya-bhajjaṃ
448. sīseṇa uvvaḥantiṃ paṇḍulayaṃ pai-gharaṃ paribhaṇantiṃ  
paṇḍulaya-gīya-rāṇḍiya-jāṇeṇa dijjanta-bahu-bhikkhaṃ
449. niya-sīlaṃ vaṇṇantiṃ jaṇa-purao jaha imo maḥaṃ bhattā  
paṇḍū gurū-yaṇa-dinno pālemi so 'haṃ imaṃ evaṃ
450. āṇāveṭṭa tayaṃ niyaya-samīvaṃmi javaniy'-antariyaṃ  
pucchāvai narindo kē 'si tumaṃ ko imo paṇḍū

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1. D nippheḍḍiyāṇi 2. CD rāyāṇaṃ kāṭṭaṃ 3. A gatteṇa  
4. C vaseṇaṃ tiṇṇo 5. A bhikkhā-vittiṃ 6. AD jaṇ'-oha-



451. pucchijjanti pabhanai pangū maha esa gurū-yaṇa-viinno  
bhattā<sup>2</sup> pai-vvayā 'haṃ to bhanai naresaro evaṃ
452. jassa tae bhuya-ruhiram piyam khaddham ca<sup>3</sup> ūruṇo maṃsam  
so cciya na<sup>4</sup>le<sup>khito</sup> patti tti pai-vvayā saccam
453. iya bhanūṇam niddhādiṇa tam niyaya-nagara-desāo  
punnōdaṇa pattam rāya-siriṃ bhujae rāyā
454. a-kayannuyāe Sukumāliya<sup>5</sup> jahā<sup>5</sup> pūṇa-dāyago na<sup>6</sup>le  
niha<sup>6</sup>o tae<sup>6</sup> tahā 'haṃ dhanāvahāram kuṇanteṇam
455. Muṇivai<sup>7</sup> muṇi<sup>7</sup>su-kaḥāe jana-maṇa-ali-niyara-mālai-samāe  
Sukumāliya<sup>7</sup> cariyam Kupciya-kaḥiyam tu paṇcamayaṃ
456. Sukumāliya<sup>8</sup>-sariccham mā pabhanasu mamaṃ ti Muṇivai bhanai  
bhadda-vasaho vva sāvaya aham tumam pattiya<sup>8</sup>vemi
457. Campāe naya<sup>8</sup>re mukko māhesareṇa dhamm'attham  
saṇḍattaṇa ekko vasaho govagga-majjhammi
458. so bhāham dappi<sup>9</sup>tho viñijjiam sesa-saṇḍa-saṅghāo  
thūla-taṇū balavanto ci<sup>9</sup>thai sayaya<sup>9</sup> niruvviggo
459. so annayā<sup>10</sup> akamhā bhaddattam pāvio vihi-vaseṇam  
govagga<sup>10</sup> mottūṇam ci<sup>10</sup>thai naya<sup>10</sup>re majjhammi
460. danda-hao vi na rūsa<sup>11</sup>i vi<sup>11</sup>si<sup>11</sup>thha-sannāe muṇiya-pāva-phalo  
bhadda-vasaho tti tāhe vikkhāo loga-majjhammi
461. ~~tattatth'eva ya Jīṇadāso su-sāvao vasa<sup>12</sup>i muṇiya-Jīṇa-vayaṇo~~  
tattatth' eva ya Jīṇadāso su-sāvao vasa<sup>12</sup>i muṇiya-Jīṇa-vayaṇo  
so kasiṇa-cauddasāe sunna-ghare saṃthio paḍimaṃ
462. bhajjā tassa ku-silā<sup>13</sup> nisāe tass' eva sunna-gehammi  
para-puriseṇam saddhim<sup>13</sup> suttā pavarammi pallaṅke
463. tammi ya pallaṅke pāyasesu causam pi loha-maya-kilā<sup>14</sup>  
tāṇa' ekkeṇam viddho pāya-paesammi Jīṇadāso
464. tav-veyaṇāe piḍiya-taṇū vi suha-jhāṇa-saṃgao jāva  
ci<sup>14</sup>thai paḍima<sup>14</sup>ae thio so sāvaga-puggavo dhīro
465. tāva ai-vyaṇāe<sup>15</sup> āu-kkhaya-kkameṇa para-loyam  
saṃpatto uvavanno devo divveṇa rūveṇa

1. D patti 2. C pavva<sup>1</sup>iyā 3. AD ūruyam 4. A bhatta  
5. kayam narindassa taha tumae vi ya Muṇivai dhanāvareṇam  
kuṇanteṇam 6. C tayā 7. A mūla-kaḥāe 8. mohaṇa keṇa  
9. A maggaṃmi 10. CD niruvvasaggo 11. C kayāi 12. C visatthi  
13. A danda- 14. C āussovakkameṇa A āussovakkayammi



466. etthantarammi sã vi hu surayaṃ ramiyaṃ nisãe pajjante  
gahiṇaṃ pallaṅkaṃ saṃcaliyã niya-gihãbhimuhaṃ
467. uppãdiyammi sahasã pallaṅke nivaḍiyayaṃ dharani-vatthe  
Jinadãssassa sariraṃ taṃ picchiya sã vi bhaya-bhiyã
468. paricintiyaṃ manenaṃ maha bhattã esa majjha doseṇaṃ  
saṃpatto paṇcattaṃ hohi ayaso maha ettha
469. itthantarammi patto taṃ thãṇaṃ kahavi so mahã-vasaho  
tass' ãlippiya siṅge ruhiraṇaṃ kũviyaṃ tie
470. milie jaṇammi pabhaṇai maha bhattã mario imeṇa ihaṃ  
kãussaggammi thio so dhũṇai matthayaṃ niyayaṃ
471. amuniya-tatta-sahãvo logo taṃ nindiyaṃ samãraddho  
kãraṇiyaṇaṃ puraṇo uvaṭṭhio annayaṃ eso
472. annesiṃ dijjantaṃ phãlaṃ ghattũṇa niyaya-jihãe  
appaṇaṃ so hittiṃ puṇo vi kittiṃ samaruppatto
473. tã bho Kupciya sãvaya vyaṇaṇaṃ majjha jai na pattiyasi  
to kosa-ghaḍ'-ãhiṃ asaṃsayayaṃ pattiyãvemi
474. tã Kupciṇa vuttaṃ kos'-ãhiṃ pi ko na pattiyai  
coreṇa tena nãṇaṃ dhãri tthaṃ ai-ghaṇaṃ hoi
475. Muṇivai-ramma-kahãe "uvasama-rasa-pasara-deva-sariyãe  
Muṇivaiṇã samaraṇaṃ vasaha-kahã chaṭṭhiyã esã
476. annaṃ ca tujjha cariyaṃ ghara-koila-cariya-sannihaṃ suṇasu  
so puṇa ai-khudda-maṇo lahu-thalayara-jiva-majjhammi
477. tassa ya kira payaṇe nisãe niddã-vasaṃ uvagayassa  
niyameṇa dũsiyã-mala-kalusãṃ honti nayaṇãṃ
478. sambujjhanti ya niccaṃ na ya picchai kiṃpi so pabhãyammi  
to so daṃsaṇa-satti-rahio na tarei caṅkamiṃ
479. sha makkhiyãhi khaddhe nayaṇa-male jão nimmal'-acchi-juo  
tão ciya savisesaṃ khãyai akayannuo pãvo
480. evaṃ tumaṃ pi Muṇivai majjha pabhãveṇa jiviyayaṃ patto  
maha ceva dhaṇ'-ãluddho kahaṃ na ghara-koila-sariccho

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1. A pajjantaṃ 2. A vatthe 3. D tie bhiyãe 4. C pacchã  
5. CD imiṇã vãvãio mahaṃ bhattã 6. D amuniya tassa sahaṇaṃ  
7. A sattha 8. A phãliṃ 9. C samaruvanno 10. C pattesi  
11. A uvasamassa p° 12. kuṇasu 13. A jãva 14. D dhaṇe luddho  
15. A omits this verse



481. erisa Munivai-carie samvega-loha-jalaha<sup>sama</sup>-~~nu~~-tulle  
ghara-koila-diṭṭhanto Kupciya-kahio u sattamaio
482. to Munivainā bhaṇiyam ghara-koila-sanniho kaham bhaṇasi  
muni-vasaho jāṇanto vi sāsaram Jina-varindassa
483. paribhāviṭṭha<sup>2</sup> vayanam bhaṇiyavvam<sup>jaha</sup> ~~andha~~ viveya-kalichim  
buddhi<sup>3</sup>-caukkha-juehim<sup>4</sup> tehim pavara-mantehim
484. to Kupciena bhaṇiyam kaham eyam Munivai tao bhaṇai  
Campae Dhaṇavālo daridda-seṭṭhi<sup>5</sup> purā āsi
485. <sup>13</sup> ahiṇava-seṭṭhi<sup>5</sup> bho<sup>6</sup> Dhaṇadatto tāṇa donni dhūyāo  
Dhaṇasiri<sup>7</sup> Kaṇagasiri<sup>8</sup> ya sahio aha annayā tāo
486. vāvie majjan'-attham gayāo itto ya niyayam āharaṇam  
mottūṇam Kaṇayasiri<sup>9</sup> vāvie nhāviṇ<sup>10</sup> lagga
487. iyarī u nirāharaṇā daridda-bhāvāo tīe āharaṇam  
ghettūṇam gharammi gayā na samappai maggiyā vi tayaṇ
488. <sup>7</sup> rāya-ule vavahāro jāo mantihim Dhaṇasiri<sup>8</sup> bhaṇiyā  
<sup>7</sup> parihesu tam āharaṇam tahā kae nāyam eehim
489. <sup>14</sup> na imam imīe saṭṭhāṇesu<sup>10</sup> ā-parihārao vi taha tassa  
saṭṭhāṇa-parihiyassa vi taviha-sohā-abhāvāo
490. aha Kaṇagasiri<sup>8</sup> bhaṇiyā tumam inhim eyam āharaṇa-jāyam  
<sup>7</sup> parihiṣu parihiyam eīe niyaya-ṭhāṇesu tam savvaṇ
491. ahiyam ca virāyantaṇ tam datṭhūṇam imehim saṅgattaṇ  
eīe taṇayam eyam āharaṇam na uṇa iyarīe
492. iya chinne vavahāre Dhaṇavālo<sup>12</sup> daṇḍio naravareṇam  
Dhaṇadatto pūittā visajjio niya-gharammi gao
493. evam Munivai-carie nivveya-supeya-nīra-seya-same  
Munivai-muṇinda-kahiyā manti-kahā ettha aṭṭhamiyā
494. tā bho Kupciya sāvaya manti-samāṇā<sup>11</sup> k u sāhuno honti  
nī-rāga-dosa-mohā na ya aliyam kiṇpi jampanti
495. puṇa Kupciena bhaṇiyam Munivai ekayannuo tuha sariccho  
natthi baḍayam va mottum tac-cariyam puṇa imam suṇasu

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1. A jalaha-sam<sup>1</sup>-tulle 2. A eyam 3. B C bala-kajjuehim  
4. A tao 5. C thio 6. C Dhaṇayakkho 7. D rūlae  
8. C paharesu 9. C pahirasu 10. D parihārao 11. A niya-niya-  
12. A daṇḍio narindenam 13. A omits this verse  
14. A telescopes verses 489 & 490 reading: na imam imīe saṭṭhāṇa  
tumam inhim etc.



496. koi baquo dariddo duggaṃ gahiūṇa dāru-nimmaviyaṃ  
bhikkhaṃ paribbhamanto kāleṇa mahā-dhaṇo jāo
497. to teṇa paricattā duggā neūṇa raṇṇa-majjhammi  
evaṃ pacchā tmae majjha kayaṃ davva-haraṇeṇa
498. Muṇivai-su-sāhu-carie anukampā-paumiṇī-sara-samāṇe  
Baḍuya-kahā puṇa navamī Kuṇciya-kahiyā samāseṇaṃ
499. eha bhaṇai Muṇivai-muṇī sāvaya mā bhaṇasu erisaṃ vayaṇaṃ  
~~maṇḍa~~ mabbhatto hoūṇaṃ majjha vi akkhāṇayaṃ suṇasu
500. Vāṇarasīe Jiyasattu-rāṇo hiyaya-vallaho mitto  
Dhaṇadevo nāma ~~maṇḍa~~ vaṇī bhajjā vi ya Dhaṇasirī tassa
501. putto ya Nāgadatto aīva Jiṇa-vayaṇa-bhāvio āsī  
jiṇa-giḥa-gaṇeṇa teṇaṃ Nāgavasū kannagā diṭṭhā
502. tīe vi hu so diṭṭho kaya-rāgā tammi sā<sup>2</sup> ghare pattā  
vinnāya-vaiyareṇaṃ piṇḍā Piyamitta-nāmeṇaṃ
503. dijjantī vi na gahiyaṃ nikkhamana-maṇeṇaṃ Nāgadattenṇaṃ  
taha vi na muṇcai taṃ pai-aṇubandhantī vva aṇurāgā
504. daṭṭhūṇa nayara-ārakkhiṇeṇa maggāviyaṃ na se dinnā  
bhaṇiyaṃ ca Nāgadattassa<sup>3</sup> dinniyaṃ kahaṃ te demi
505. iha so chidd'-annesī saṃjāo uvari Nāgadattassa  
etto kathamavi naṭṭhaṃ kuṇḍala-rayanaṃ narindassa
506. taṃ joiyaṃ na laddhaṃ diṭṭhaṃ puṇa<sup>5</sup> Nāgadatta-saḍḍheṇa  
vaccanteṇa Jiṇa-haraṇa ~~maṇḍa~~ saṃjāe nivadiyaṃ magge
507. tad-damṣaṇa-bhiya-maṇo laggo so uppahēṇa diṭṭho ya  
ārakkhiṇeṇa nāyaṃ ca kāraṇaṃ kuṇḍalaṃ daṭṭhuṃ
508. paricintiyaṃ ca laddho mae uvāo imassa gahaṇammi  
taṃ kuṇḍalaṃ<sup>7</sup> nihittaṃ paḍimāe ṭhiyassa se kaṇṭhe
509. to so sa-kuṇḍalo cciya gahiūṇa niveilo narindassa  
tav-vayaṇeṇaṃ nīo masāṇa-majjhammi vahaṇ'-atthaṃ
510. <sup>8</sup>taṃ nāuṃ nijjantaṃ Nāgavasū dāruṇaṃ duhaṃ pattā  
kāussaggeṇa ṭhiyā Sāsaṇadeviē iya bhaṇiṃ

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1. A majjhattho 2. CD gharayaṃ 3. D piṇḍā puvvaṃ mae dinnā  
4. A tatto so anavarayaṃ pecchai chiddāṇi Nāgadattassa  
5. A seṭṭhi-Nāgadattenṇa C saḍḍha-Nāgadattenṇa 6. A saṅkāe  
C same 7. A nihattaṃ 8. D telescopes verses 510 and 511  
reading: duhaṃ pattā koha-pasāṇa tahaya, etc.



511. <sup>1</sup>mupcijjau eyāo uvasaggāo imo maha daīo  
bhayavaī tuha paśēṇa tahaya dhammāṇubhāveṇaṃ
512. itthantare <sup>2</sup>nihitto sūlāe so niutta-purisehiṃ  
sā bhaggā vāra-tiyaṃ Sāsaṇadevī-pabhāveṇaṃ
513. ārakkiya-vayaṇeṇaṃ khaggeṇaṃ khandharāe so pahao  
so surahi-kusuma-mālā-rūveṇaṃ pariṇao jāo
514. vahaya-purisehiṃ ranno niveiyaṃ vimhienā teṇaṃ so  
saṃpūiṇaṃ nayaṇe pavesio khāmio ya daḍhaṃ
515. vinnāya-vaiyareṇaṃ nivvisao kārio narindeṇaṃ  
ārakkiho aṇajjo uddāliya-sayala-ghara-sāro
516. <sup>3</sup>kāussagga<sup>2</sup>āiyaṃ/vaiyaram āyaṇṇiṇa Nāgavasū  
pariṇittā tīe samaṃ bhoḍe bhottuṃ niruvasaggo
517. pacchā su-guru-samīve pavvaio pāliṇa <sup>4</sup>sāmaṇṇaṃ  
kaya-pāṇa-pariccāo uvavanno deva-logammi
518. tā bho Kupciya sāvaya paribhāvasu hiyaya-majjhayārammi  
jai sāvīyā vi evaṃ nillobhā honti daḍha-dhammā
519. tā kiṃ muṇiṇo para-santiyammi davvammi honti lohilla  
to Kupcieṇa bhaṇiyaṃ aṇe te tāriso na tumāṃ
520. iya Muṇivai-muṇi-carie su-sāhu-guṇa-rayana-sāgara-saricche  
Muṇivai-kahiyā dasamā suhāvaḥā Nāgadatta-kahā
521. puṇa bhaṇai Kupcio vaṇayarassa taṃ sanniho na sandeho  
to Muṇivaiṇā bhaṇiyaṃ kahasu kahaṃ Kupcio kahaī
522. kira koi vaḍḍhai dārayāṇa kajjēṇa vaṇa-gao sihaṃ  
daṭṭhuṃ bhūṃ caḍio duma-sihare vāṇariṃ niyai
523. bhīo tao vi tīe mā bihasu erisaṃ bhaṇantīe  
āsāsio cireṇaṃ nisāe niddāiṃ laggo
524. to vāṇariṇe niyae aṇke ṭhaviṇa <sup>8</sup>kārio niddaṃ  
maggantassa vi siḥassa bahuvinaṃ <sup>6</sup>ghallio neya
525. so uṭṭhio <sup>5</sup>asuttā puvvuttā vāṇariṇi tad-ucchange  
siḥeṇa maggiyā ghattiyā ya <sup>7</sup>teṇaṃ na uṇa paḍiyā

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1. C muccejja 2. D nihitto 3. A kāussagge iya D 4. D pavvajjaṃ  
5. D Kupcio payampai 6. A pallio D appio 7. D teṇāvi na hu p<sup>o</sup>  
8. D kāriyaṃ



526. dakkhattanena taruvara-sāhāe vilaggiūna sē thakkā  
bhaṇai dhiretthu narāhama tuha erissam āyasantassa
527. etthantarammi tenaṃ maggena samāgae mahā-satthe  
te sīhe ūsarie gharāṃ gae vadḍhai pacchā
528. tā vadḍhaiṇe tullesamjāe majjha davva-haraṇeṇaṃ  
uvagāriṇe vi Muṇivai kaha hesi tumaṃ su-sāhu tti
529. iya Muṇivai-muṇi-carie tamoha-niṭṭhavaṇa-sūra-sāricche  
vadḍhaiya-kaḥā kahiya egadasamā Kupciya<sup>1</sup> ettha
530. te Muṇivaiṇā bhaṇiyaṃ micchā-saṅkāe kāvi Cārabhaḍḍi  
nauḷaṃ viṇāsiṇaṃ pacchāyāvaṃ paraṃ pattā
531. gāme kahiṃpi purise Cārabhaḍḍe bhāriya ya Cārahaḍḍi  
tīe ghara-vādīe nauḷi parivassai nisaṅkā
532. Cārabhaḍḍie putte lahue sē tassa khellana-nimittaṃ  
nauḷie suyaṃ lahuyaṃ lehai dahi-duddha-takkāi
533. aha anna-dīṇe tarayaṃ sovittā maṇciya<sup>2</sup> Cārahaḍḍi  
khaṇḍayaṃ kuṇamāṇi jīv<sup>3</sup> pacchai ghara-duvāra-tthā
534. tas-suya-ḍasaṇa-maṇam ahiṃ mārittā tāvā āgae nauḷe  
ruhira-kharaṇṭiya-vayaṇe Cārabhaḍḍie samīvaṃmi
535. tīe vi majjhaṃ bāle imena vāvāie tti saṅkāe  
mussaleṇa hae nauḷe pattā sigghaṃ suya-sagāse
536. <sup>2</sup> tā picchai niya-bālaṃ vihasiya-vayaṇaṃ sa-jīviyaṃ pacchā  
te pacchāyāva-hayaṃ sē dukkhaṃ dāruṇaṃ pattā
537. tā bhe Kupciya sāvaya paribhāvasu hiyaya-majjhārammi  
<sup>3</sup> avitakkiyaṃ bhaṇante pacchāyāvaṃ tumaṃ lehasi
538. iya Muṇivaissa carie saṃvega-resāyaṇammi bārasamaṃ  
Cārahaḍḍie cariyaṃ Muṇivai-kahiyaṃ samāseṇaṃ
539. pabhaṇai Kupciya-saḍḍhe Muṇivai taṃ pāmarassa sāricche  
kaḥam iya muṇiṇā bhaṇie tā Kupcio bhaṇiṃ āḍhatte
540. egāe aḍavīe ege gaya-jūha-<sup>4</sup> nāyage hatthi  
tassa ya calaṇa-talammi khāyira-kīle gae kahavi

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1. CD palele bālae niyae 2. CD diṭṭhe akkhaya-dehe nauḷa-hae  
ya se ahi samīva-tthe 3. D avimassiyaṃ 4. A vāhage



541. tav-veyaṇṇe vihuram tam dajjhum hatthiṇṇe niuṇṇe  
khetta-pasutte purise tatth' āṇṇe kare ghettuṇ
542. jūhavaiṇā vi calaṇe payaṇṇe tassa teṇa churiyṇe  
kīlagam uddhariṇṇam saṇṇe jūhāhivo vihiṇe
543. te teṇam danta-mettiya-rāṇṇe dāṇṇiyṇe bahuyṇe  
purisassa tassa teṇa vi bandhittā valli-m-āṇṇiṇ
544. gahiya dantā taha mottiyāṇṇi bandhittu niyaya-vatthehiṇ  
tas-saṇṇe kariṇṇi-kari-varehi nīṇe niyaṇṇi ṇṇāṇṇi
545. dantehi mottiehiṇ jāṇe so dhaṇavaṇṇi niveeṇi  
tam gaya-jūham ranṇe teṇa vi gantūṇa gahiyaṇṇi ti
546. iya muṇivaissa carie mokkha-paha-pasāhae parama-ranṇe  
terasamā esā kahā Kupciya-kahiya samāseṇṇam
547. pabhaṇai Muṇivai-sāhū sāvaya suvaṇṇicchiyaṇṇi<sup>+</sup> imaṇṇi vayaṇṇam<sup>+</sup>  
āṇṇam paicchai jo<sup>+</sup> so mai maṇṇi sā jaha sīhi<sup>+</sup>
548. Veyadḍha-giri-guhṇe sīhi egā sayā vasai tīṇe  
hariṇṇi vayaṇṇiyaṇṇi kolhai ya iya tinni vi<sup>+</sup> jaṇṇe
549. ciṇṇhanti paṇuiyṇe annayaṇṇi sīhaṇṇi niyaya-vecce  
muttūṇa jāya-mette guhṇe bāhiṇṇi gayā kahavi
550. hariṇṇe pasuttṇe khaddhāṇṇi tīṇi kira siyāṇṇi  
hariṇṇe muhaṇṇi littam ruhireṇṇam lūhiyaṇṇi niyayaṇṇi
551. itthantarāṇṇi sīhi sampattā jāyae apicchanti  
pucchai siyāṇṇiyaṇṇi sā pabhaṇai hariṇṇe khaddhāṇṇi
552. hariṇṇi<sup>3</sup> uṇṇhaviṇṇam āputṇṇā tīṇe jaṇṇiyaṇṇi eyaṇṇi  
vattam pi<sup>+</sup> na yāṇṇi eyaṇṇi ahaṇṇi suttiaṇṇi thakkā
553. tāṇe siyāṇṇiyṇe bhaṇiyaṇṇi ko manṇae su duccariyaṇṇi  
sīhaṇṇi picchasu vayaṇṇam eṇṇe ruhira<sup>5</sup> vaṇṇittam
554. tāṇe hariṇṇi tam pai<sup>6</sup> jampai pāve siyāṇṇiye tunae  
khaddhāṇṇi tīṇi manṇe jeṇa tunam desi maha āṇṇam
555. evaṇṇi<sup>7</sup> vicintayanti tās dajjhūṇa<sup>+</sup> sampayā yannā<sup>+</sup>  
sīhi asaṇṇaya-tthā bhaṇai migi kūṇasū tam vayaṇṇam

1. C kareṇṇam 2. D jaṇṇe 3. A uvaṇṇiṇṇam 4. AC na/jāṇṇi  
5. Davaṇṇittam 6. A pabhaṇai 7. C vivayanti u



~~vamīyaṃ~~

556. vamiyaṃ tīe sīhīe joiyaṃ neva tattha uvaladdhaṃ  
maṃs'-aṭṭhiyāṃ kiṃ puṇa diṭṭhaṃ hariy'-aṅkur'-āṇiyaṃ
557. to nāyā niddosā sā aha ya kolhuiyā vi karāviyā  
vantaṃ tatth' uvaladdhaṃ niya-suya-taṇayaṃ nahara-m-āṇi
558. to kuviyāe<sup>1</sup> nihiyā sihāliya<sup>2</sup> sammayā maṇi vihiyā  
tīriyattaṇaṇa Kupciya sīhīe pecchasu viveyaṃ
559. iya Muṇivai-muṇi-carīe visāla-sa<sup>3</sup>suddha-buddhi-jarayaṃmi  
siṇṇaṇi-kahā ya kahiyā Muṇivaiṇā ettha caudasaṃ
560. iya bhaṇīe vi hu mohā avujjhamāṇo puṇo bhaṇai seṭṭhi  
sīy'-atta-sīha-sariso saṃjāo taṃ nisāmeha
561. Himavanta-giri-saṃīve atth' ego tāvas'-āsamo<sup>4</sup> tattha  
āsanna-giri-guhāe ego vaṇayara-naro vasaṇi
562. tāvasa-saṃsaggi<sup>5</sup>e dhamma-paro so visesaṃ sadāo  
tassa guhāe sīho sīy'-atto annayā patto
563. a-nivāriya-ppaveso vaṇayara-purisaṇa sadaya-hiyaṇa  
tattha pavīṭṭho sīho bhakkhaṇi taṃ vaṇayaraṃ purisaṃ
564. Jaha so vaṇayara-puriso param'-uvayārī vi teṇa pāveṇaṃ  
siṇṇaṇa khayāṃ nīo taha tumae ahaṃ anañjāṇa  
-citta-
565. iya Muṇivaissa carīye vivegi-jāṇa<sup>6</sup>raṇjane raṃme  
sīy'-atta-sīha-carīyaṃ Kupciya-kahīyaṃ tu paṇarasamaṃ
566. iya suṇiṭṭa Kupciya-vayaṇaṃ Muṇivai-muṇi puṇo bhaṇai  
nisuṇṇasu sāvaya-dhammaṃ diṭṭhantaṃ Kaṭṭhaseṭṭhiṇi
567. Rāyagihe āsi purā Kaṭṭho nāmeṇa negama-pahāṇo  
Vajjā ya tassa bhajjā Sāgaradatto taḥā putto
568. Tuṇḍiya-nāmeṇa suo Mayāṇā nāmeṇa<sup>7</sup> sārīyā bhajjā  
vara-lakkhaṇa-saṃjutto ya kukkaḍo seṭṭhiṇo iṭṭho
569. kaiyāvi Kaṭṭhaseṭṭhi vaṇijja-kajjāṇa katthaṇa pauttho  
bhajjāi gharaṃ savvaṃ bhalāviṭṭa dhana-kaṇay'-atthaṃ
570. sā puṇa bhajjā<sup>8</sup> 'ṇajjā seṭṭhimmi gayammi phulla<sup>9</sup>-baḍaṇaṃ  
saha suray'-āsatta-maṇā saṃjāyā mukka-majjāyā

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1. C niheyā 2. D tīriyattāṇe vi 3. D su-suddha- 4. C tassa  
5. D omits this verse 6. A bhāriyā sārā 7. A baḍaṇaṃ  
8. A baḍaṇaṃ 9. A baḍaṇaṃ



571. tam baḍuyam avelāe pavisantam nīsarantam aru-diyaham  
Mayaṇā samacchara-maṇā kakkasa-saddenā kalayalai
572. ko esa avelāe āgacchai amha sāmīṇo gehe  
tāyassa ko na bīhai nivvīṇo jīviyavvassa
573. vārei<sup>2</sup> ya suo tam he Mayaṇe kuṇasu moṇam iha<sup>1</sup> kajje  
jo Vajjāe daio so cciya amhāṇa tāo tti
574. Mayaṇā puṇo payampai pāva tumam niya<sup>ya</sup> jīviya-ttanho  
tāya-gharammi ekajje nirakkhamāṇe uvakkhesi
575. bhaṇai ya suo mārehi<sup>vi</sup> tumam ssa taha<sup>vi</sup> viromai na Mayaṇā  
tā tīe pāvāe viṇāsiyā galaya-valaṇeṇa
576. anna-dīṇe tattha ghare bhikkh-jjhā sāhu-juyalayaṃ pattaṃ  
tatth' ekko muṇi-vasaho bīyassābhimuham imam āhā
577. savv'-anga-lakkhaṇa-dharo jo dīsai esa kukkaḍo ettha  
tassa sīraṃ jo khāhi so hohi naravaro airā
578. pacchanna-samjhienam tam nisuyam kahavi tena baḍuenam  
Vajjā ya tao bhaṇiyā kukkaḍa-maṇsam maham dehi
579. ssa bhaṇai anna-maṇsāṇi demi so bhaṇai maha kajjam  
tā Vajjāe nihao paccūse kukkaḍo raddho
580. puttassa leha-sālā gayassa ruiyassa bhoyana-nimittam  
kukkaḍa-sira-maṇsam ciya dinnam a-vinnāya-tattāe
581. tam so bhuttūṇa gao khaṇeṇa baḍuo samāgao tattha  
bhujanto sira-maṇsam apēcchiyaṃ pucchae Vajjam
582. natth' ittha sīsa-maṇsam tā kattha gayam tayaṃ ti ssa bhaṇai  
puttassa mae dinnam tā baḍuo bhaṇai dujha-kayaṃ
583. jai tujjha mae kajjam tam puttaṃ māriūṇa tam-maṇsam  
maha<sup>6</sup>desu tam pi vayanam paḍivannam tīe moheṇam
584. tār' ullāvo eso nisuo dhāvīe divva-joenam  
to esā Sāgaradattaṃ ghittuṃ Campā-puriṃ pattā
585. tīe a-putto rāyā ~~maḍu~~ mao tti so ceva naravaī jāo  
punn'-udaenam rajjam bhujanto sayala-sāmantam

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1. A bhadde 2. D suyao 3. D jīviyassa atto 4. CD ruirassa  
5. C avanāya 6. A dehi



586. to dhāvīe kaḍiye eso iha ārio tti loeṇaṇ  
tassa tayā Dhāivāhaṇo tti nāmaṇ guṇaṇe 'gayaṇ
587. para-puris'-āsattāe Vajjāe vināsiyaṇmi ghara-sare  
sīyante ya pariyaṇe disodisaṇ katthai pautthe
588. etto<sup>1</sup> viḍhatti-citto patto niya-mandireṇmi so seṭṭhi  
taṇ vigaya-vāva-sohaṇ daṭṭhūṇaṇ pucchae evaṇ
589. bhadde so kattha suo dhāiyā kattha kattha sā sariyā  
kattha vara-kukkaḍo so kattha dhaṇaṇ pariyaṇo kattha
590. iya punaruttaṇ puṭṭhā vi seṭṭhiṇā jā na dei paḍivayaṇaṇ  
Vajjā tāhe puṭṭho paṇjara-majjha-tṭhio kīro
591. so puṇa tīe niya-vaccha-valaṇa-sannaṇe tesavijjanto  
seṭṭhiṇ puṇo puṇo cciya pucchantaṇ evaṇ ālavai
592. taṇ sāmī payattenāṇ pucchasi<sup>4</sup> eṣā vi bhesavei daḍhaṇ  
tā<sup>5</sup> vaggha<sup>6</sup> duttaḍī<sup>7</sup> nāya nivaḍio<sup>8</sup> kiṇ karomi ahaṇ
593. to paṇjaraṇo mukko ghara-taru-sihara-tṭhio suo savvaṇ  
puvva'-uttaṇ vuttantaṇ sāhai jaṇ kiṇci uvaladdhaṇ
594. seṭṭhiṇ khamāviūṇaṇ gao suo<sup>9</sup> nibbhayaṇmi thāṇaṇmi  
seṭṭhi vibhava-viratto cintai eyārisaṇ citte
595. alam imiṇā ghara-vāseṇa lemi savvannu<sup>10</sup>-vanniyaṇ dikkhaṇ  
dhamme dāṇa dhaṇaṇ mottūṇa kuḍambavāṇmohaṇ
596. evaṇ so pavvaio Vajjā puṇa niva-bhaeṇa saha<sup>2</sup> baḍuṇā  
Campāe gayā ciṭṭhai na ya jāṇai niya-suyaṇ nivaṇ
597. Kaṭṭhamuṇī vi mahappā kaṭṭh'-aṇuṭṭhāṇa-pālaṇ'-ujjutto  
viharanto sampatto Campāe divva-joeṇaṇ
598. tattha ya bhikkhā-samae<sup>3</sup> hiṇḍanto mandiraṇmi sampatto  
Vajjāe tīe nāo jaha eso Kaṭṭhaseṭṭhi-muṇī
599. jāṇāvai maha dosaṇ eyaṇ loyassa ettha nayaṇ  
tā taha karemi sigghaṇ jaha kīrai kahavi nivvisaṇ
600. to tīe tassa dinnaṇ sa-hiraṇṇaṇ maṇḍayāṇiṇaṇ annaṇ  
taṇmi ya gayammi sahasā coro coro tti<sup>10</sup> pukkariyaṇ

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1. D kayaṇ 2. C sīyantaṇmi 3. A viḍhitti 4. A eyāo bhesio  
bhadda 5. CD icchayaṇmi 6. D manniyaṇ 7. D baḍueṇaṇ  
8. A hiṇḍanto 9. jāṇāvehi AD 10. A pukkario



601. ārakkhieṇa gahio so nīo rāya-mandiram jāva  
dhāṇe tāva diṭṭho sahassa cciya paccabhinnao
602. pāesu nivadiūṇaṃ tāhe sā roviṃ samādhattā  
~~am~~ rannā bhaṇiyam ambo kiṃ ruyasi tumaṃ <sup>3</sup>ayaṇḍeme<sup>+</sup>
603. tīe bhaṇiyam puttaya tuha jaṇao esa gahiya-pavvajjo  
sucirāo mae diṭṭho tenāhaṃ roviṃ laggā
604. to rannā ghara-majjhe nivesio āsanammi pavarammi  
bhaṇiyo ya giṇhasu imaṃ rajjaṃ tuha kiṃkaro ahayaṃ
605. <sup>4</sup>Vajjā viyāṇiūṇaṃ tahāvihaṃ vaiyaraṃ bhaya-gghatthā  
naṭṭhā Baḍueṇa samaṃ rāyā jāo vi muṇi-bhatto
606. to muṇiṇā dhamma-kahā tassa kayā so vi tīe paḍibuddho  
sāvaga-dhamma-kkamaṇa samjāo jāya-samvego
607. tassa ya aṇuggah'-atthaṃ vāsā-vāsaṃ tīo tahiṃ sāhū  
jāyā dhamma-pasiddhī paḍibuddhā paṇiṇo 'nege
608. jattā ya jiṇa-haresuṃ pūyāo taha ya viviha-rūvāo  
jāyā tao ya vipphā samaccharā iya<sup>6</sup>cintantā
609. eeṇa sāhūṇā āgaṇa jiṇa-sāsaṇassa māhappaṃ  
samjāyaṃ tā eyaṃ keṇavi kavaḍeṇa dūsema
610. vāsā-ratte vitte naravara-pārivāriyammi muṇi-vasahe  
niggacchante vippehi jaṃ kayam taṃ nisāmeha
611. egā<sup>7</sup>kāvi ku-mahilā gabbhavaṃ icchiūṇa bahu-davvaṃ  
parivāyigāe vesēṇa paṇiyā muṇi-samivamma
612. vippha-vayaṇeṇa tīe bhaṇiyam imaṃ savva-loya-paccakkaṃ  
bhayavaṃ maṃ gabbhavaṃ kāmūṇaṃ kattha<sup>8</sup>vaccihisi
613. tav-vayaṇa-jaṇiya-pavayaṇa-kalaṇka-pakkhālaṇ'-atthaṃ<sup>9</sup>muṇiṇā  
bhaṇiyam na esa gabbho mae kao tujja pavatthe
614. jai maha vayaṇaṃ saccam tā eso bhindiūṇa tuha kucchim  
nīharau sampayaṃ ciya kiṃ<sup>10</sup>bahuṇā ettha bhaṇieṇa
615. iya muṇiṇā samlatte uyaraṃ bhittūṇa niggao gabbho  
parivāyigā ya bhūmīe nivadiyā mucchiyā santi

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1. A mandire 2. C ambe D ammo 3. C ayaṇḍarḍe D ayaṇḍevi  
4. C bhajjā 5. D dhamme kamaṇo 6. C cintanti 7. D kāvi hu  
8. A calio 'si 9. tattha muṇi bhaṇiyo 10. D vihuṇā



616. khaṇa-metta-laddha-sannā sā vilavai sāmī kuṇasu majjha dayam  
aham echiṃ vippehiṃ kārīyā erisam akajjam
617. aha vippā bhaya-bhīyā paḍiyā pāesu muṇi-varindassa  
pabhaṇanti pahu khamijjau eso amhāṇam avarāho
618. to uvasanto sāhū tesim savvāṇa tahavi naravaiṇā  
nivvisayā āṇattā te vippā pāva-kamma tti
619. tam muṇiṇo māhappam daṭṭhūṇa jaṇo jinenda-dhammammi  
thira-citto<sup>1</sup> sampatto visesao vasumai-nāho
620. Kaṭṭhamuṇi vi mahappā kām dhammassa unnaiṃ paramam  
annattha gao bhaviyāravinda-paḍibhaṇ'-atthāe
621. iya Muṇivaiṇo muṇiṇo kahāe nīsesa-loya-sukahāe  
Muṇivaiṇā vāgariyam solasamam Kaṭṭhamuṇi-cariyam
622. tā bho Kupciya sāvaya jahā sā parivāyigā gayā nihaṇam  
taha so vi khayam vaccai avahario jeṇa tuha attho
623. evam Muṇivai-muṇiṇo kov'-āviṭṭhassa jampamāṇassa  
sahasā muha-kuharāo dhūmo niggantum āradḍho
624. tā so Kupciya-putto bhaya-sambhanto bhaṇai niya-jaṇayam  
attā kīsa eyam khaliyārasi muṇi-varam apāvam
625. na hu imiṇā tuha attho avahario kiṇtu so mae gahio  
tā eyam muṇi-vasaham khāmesu tumam payattenā
626. soṭṭa imam Kupciya-saḍḍho bhaya-kampamā-savv'-aṇḍo  
paḍio muṇissa calaṇesu khāmei tam payattenā
627. khaṇa-mettenā uvasanto khāmijjanto muṇi guṇa-mahappā  
veragga-saṃgao Kupcio vi iya cintiṃ laggo
628. dhī dhī mae akajjam kham eyam<sup>2</sup> loha-moha-ghatthenam  
jam<sup>3</sup> muṇiṇo dinno ālo eyassa guṇa-nihīṇo vi
629. sāhūṇ' abbhakkhāṇam jo dei naro a-nāya-param'-attho  
iha para-bhavesu so<sup>4</sup> nattha-bhāyaṇam hoi bhaṇiyam ca
630. taj-jālo ayaso āyanko ahava jāyae ghero  
jāyai ya attha-hāṇi ayasa-payāṇeṇa sāhūṇam

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1. CD samvutto 2. A moha-loha- 3. C muṇivarassa  
4. D 'nattho hoi bhaṇiyam ca niyameṇa



631. punaravi ya cāsurante 'ayas'-abbhakkhāṇa-bhāyaṇaṃ hoi  
iya bhāsiyaṃ Bhayavayā Vivāha-pannatti-aṅgami
632. tā moha-vimūḍheṇaṃ mae imaṃ pāva<sup>2</sup>-kamma āyariyaṃ  
annaha imassa suddhī na hoi accanta-nivāssa
633. iya tass' eva samīve paḍivanno so Jijenda-pannattaṃ  
dikkhaṃ niravekkha-maṇo dhaṇa-sayaṇa-kuḍamba-m-āṇsu
634. Kuṇḍiya-suo vi muttuṃ dussilattaṃ<sup>4</sup> visuddha-sammatto  
paṇḍuvvaya-dhāri saṃjāo sāvaḥ pavaro
635. Ujjeni-pura-varāe niggantuṃ Muṇivai-muṇi patto  
<sup>5</sup>pālanto paḍimāo viharai gāmaṇugāmeṇaṃ
636. evaṃ jāvajjivaṃ sāmannaṃ pāliṇa<sup>6</sup> akalaṅko  
ante samāhi-maraṇeṇa deva-logammi uvavanno
637. tatto<sup>7</sup> cuo samāṇo maṇuyattaṃ pāliṇa kaya-dhammo  
<sup>8</sup>kamma-kalaṅka-vimukko hohi ayaṇāmaro siddho
638. Muṇivaiṇ-muṇiṇo cariyaṃ evaṃ saṅkhevaḥ samakkhāyaṃ  
vittharaḥ puṇa neyaṃ eyaṃ bahu-suya-sayāsāo
639. vāyai vakkhāṇei ya jo eyaṃ taha ya suṇai uvautto  
so nāṇ'-āi-guṇa-juo hoṇṇaṃ lahai kallāṇaṃ
640. chand'-attha-sadda-duṭṭhaṃ āgama-vajjaṃ ca moha-doseṇaṃ  
jaṃ kiṇci mae raiyaṃ me echaṇiha dukkaḍaṃ tassa
641. hatthimmi Sutthiy'-āṇsu siṃhe Meyajja-muṇivare ceva  
Sukumāliyaē bhadde vasahe ghara-koil'-egammi
642. sacivesu baḍue Nāgedatte vaḍḍhai Cārubhaḍi gova  
siṃhisu siṃhe Kaṭṭhamuṇi kaḥāṇayāṇi aha kameṇaṃ
643. Muṇivai-cariyaṃ eyaṃ gāhāhi samāsāo samuddhariyaṃ  
puvva-cariyāo sugamaṃ rammaṃ Haribhadda-sūṛiṇi
644. ittha ya Muṇivai-carie raṭe saṅkhevaḥ mahatthammi  
ganthaggaṃ gāhāṇaṃ cha eayāṇi ceva vāyālā
645. nayaṇa-muṇi-rudde saṅkhe Vikkama-saṃvaccharammi vaccante  
Bhaddavaya-paṇḍamīe samatthiyaṃ cariyaṃ iṇama tti
646. jāva ya cand'-āṇicā jāva ya nakkhatta-maṇḍiyaṃ gayanaṃ  
jāva ya Jijavara-dhammo tā nandau Muṇivai-cariyaṃ

1. A asesa-dukkha-bh<sup>0</sup> 2. C kamma vāgariyaṃ 3. C annassa imaṃ  
4. C visattha-sammao D visiṭṭha-sammatto 5. C pālento  
6. C ya kayannu 7. AD huo 8. C kaya-kamma-vippamukko  
D. kamma-mala-vippamukko 9. pasāyāo 10. A duṭṭhaṃ 11. CD na  
12. C pāmara 13. AD sahatthammi